DOCUMENT RESUME

ED 272 937 CS 505 323

TITLE Advanced Acting: An Instructional Guide.
INSTITUTION Montgomery County Public Schools, Rockville, Md.
PUB DATE 86
NOTE 68p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Acting; *Characterization; *Drama; *Dramatics; Educational Objectives; Evaluation Criteria; High Schools; Literary Criticism; Oral Interpretation; Scripts; Theater Arts

ABSTRACT

As part of the theatre studies program offered by Montgomery County (Maryland) senior high schools, this instructional guide for advanced acting is designed to train students in the rigorous skills of preparing and presenting a character in performance. After listing 11 educational objectives, including being able to identify character elements inherent in a dramatic script and being able to function effectively in a group performance of a scene, a statement of philosophy is presented. Unit One, "The Actor," emphasizes the refinement of acting skills. Unit Two, "The Actor Explores the Script," deals with script and character analysis. Unit Three, "The Actor Explores the Performance," demonstrates application of script and characterization analysis to performance. Unit Four, "The Actor Explores the World of Theatre," explores the educational and professional opportunities available to actors. Each unit consists of a brief course outline, the instructional and performance objectives to be mastered, activities to help the student reach those goals, and suggestions for assessment. (DF)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

Advanced Acting
An Instructional Guide

1986

Department of Aesthetic Education
Montgomery County Public Schools
Rockville, Maryland

Copyright 1986
by the
Board of Education of Montgomery County
Rockville, Maryland

Table of Contents

	Page
Acknowledgments	v
Preface	1
Program of Studies	1
Notes to the Teacher	1
Advanced Acting Objectives: Outline	2
Philosophy	4
Unit One—The Actor	5
Unit Two—The Actor Explores the Script	18
Unit Three—The Actor Explores the Performance	35
Unit Four—The Actor Explores the World of Theatre	49
Bibliography	55
Appendix A, Additional Characterization Guidelines and Suggestions	61
Appendix B, Styles of Acting	63

Acknowledgments

The major part of this guide was prepared under the direction of Richard T. Pioli, Director, Department of Aesthetic Education.

The following Montgomery County Public School teachers of theatre were involved in its preparation:

Thomas A. Bogar, Seneca Valley High School
Marguerite N. Coley, Winston Churchill High School
Michael C. Lewis, Walter Johnson High School
Thomas C. Mather, Montgomery Blair High School
Stephen G. Perialas, Charles W. Woodward High School

Their contributions and efforts are gratefully acknowledged.

The clerical contributions of Susan Milto, Carol Munach, Jean Marie Jasperse, Mildred Miller, and Kathryn Newmyer are also deeply appreciated. The word processing contribution of Dale Conlan is also appreciated.

Preface

The Advanced Acting course in the senior high school is a unit of the theatre studies program offered by Montgomery County Public Schools. Following an introduction to the more general aspects of acting provided in Theatre I and Theatre II (See *Theatre I and Theatre II: Instructional Guide*), the Advanced Acting course is designed to train the students in the more rigorous skills of preparing and presenting a character in performance. The course focuses on the students' development of the personal resources needed to accomplish this task. In addition, students familiarize themselves with the actor's role as it relates to the overall process of theatrical production. Students also investigate the aesthetic aspects of acting and explore theatrical careers and avocational opportunities for acting following high school graduation.

Program of Studies

Advanced Acting—Grades 11 and 12
(Prerequisites: Theatre I and Theatre II)
6912 1 semester ½ credit

The Advanced Acting course provides for a continuation and reinforcement of acting skills and theories begun in Theatre II. Through a more detailed analysis of the students' individual resources, a deeper explanation of the process of script interpretation, and building a characterization, students will develop skills that will enable them to apply in performance what is learned. Structured methods of role/character development will be followed. Through improvisation and individualized exercises, students will perfect performance techniques. The vocal and physical requirements of period and stylized acting will be studied and applied through scenes for performance. Group experience in Children's and Reader's Theatre and other performance opportunities will also be provided.

Upon completion of Advanced Acting, the student should be able to:

- discover and develop individual sensory, emotional, and imaginative capabilities for use in acting
- develop physical and vocal capabilities for use in acting
- identify character elements inherent in a dramatic script
- interpret a role to determine objectives and subtext
- create character images which synthesize all elements of the acting process and reflect a variety of emotional responses
- demonstrate in performance the special skills required for stylized and period acting
- develop theatrically effective techniques of timing and pacing
- compare various methods of role analysis
- function effectively in a group performance of a scene
- demonstrate basic techniques peculiar to Children's and Reader's Theatre
- identify career opportunities and requirements in acting

Notes to the Teacher

Organization

The Advanced Acting course is divided into 4 content units to be taught during a single semester. Each unit covers several instructional objectives. Unit Four consists entirely of 1 instructional objective, which may be dealt with throughout the entire 18-week course or presented as a single 2-week unit. The teacher should adjust the time for each unit accordingly. Satisfactory completion of the course requires the student to achieve all 11 instructional objectives.

Each of the instructional objectives is supported by several performance objectives; in most cases, two or more activities are provided for each performance objective. Teachers may want to use all, some, or none of the suggested activities to meet the performance objectives. They may prefer to substitute their own performance objectives and activities to meet the instructional objectives.

It should be noted that although the objectives may be achieved in any order, this course has been set up along developmental lines. The satisfactory completion of one objective may depend on the successful achievement of the preceding objective.

The following is a guide to distribution of course content:

Table 1
Advanced Acting

4 Weeks	5 Weeks	7 Weeks
Unit One: The Actor	Unit Two: The Actor Explores the Script	Unit Three: The Actor Explores the Performance
Unit Four: The Actor Explores the World of Theatre: Aesthetic Experience and Career Opportunities (2 weeks*)		

*Flexible during the 18-week course.

Actor's Log

Since many of the activities suggested in this course involve the use of an actor's log, it is hoped that teachers will urge or require their students to maintain one. A loose-leaf folder or pocket folder will provide maximum flexibility and security for the student's work. The log can be a tool of instruction, evaluation, and review for both teacher and student. Logs should be kept in the classroom and, depending on the desire of students for confidentiality, may be kept in a locked file cabinet.

Directors

No actor can function in a vacuum. Although the director's role is not specified, it is presumed that many of the suggested activities will be directed by the teacher or by student-directors, perhaps those enrolled in play directing.

Classroom Approach

Each teacher will establish the format and set the standards by which the students will be taught and evaluated. A variety of suggestions on the teaching approach are offered here; each teacher should choose those with which he/she is comfortable.

Since the art of acting requires discipline, this virtue should be stressed. Promptness, consistency, and preparedness are three manifestations of discipline. Proper clothing is a must for the class; clothing should be comfortable yet not so loose as to hide the lines of the body. Long hair should be tied back so as not to obscure the face.

A regular warm-up should precede each class, including classes that are academically oriented. Since the work of the actor is serious and very personal, encouragement and evaluation must focus on the technique and not on the individual. A sense of humor is essential not only for the actor but also for the teacher.

Resources

The resources suggested at the conclusion of several activities are meant to assist the teacher in the more complex or esoteric areas of study. They are not meant to be all-inclusive.

Career Center

The Career Center specialist will be of great assistance to the teacher of this course. The scheduling of guest speakers, the assembly of career and vocational information, the compilation of annotated lists of educational institutions, and the organization of special interest field trips related to acting are tasks that the Career Center specialist is prepared to accomplish. This is an invaluable aid to the teacher who might otherwise forgo these activities.

Postscript

The intent of this course is to broaden the horizon of the actor. Each student who successfully completes this course should possess all the skills of a competent actor. The question of talent has been scrupulously avoided in this guide as it cannot be adequately defined, let alone taught. Talent, like luck and perseverance, is an intangible in an acting career. There is no magic formula for success as an actor; but with the training offered by an acting course, chances for success are considerably enhanced. The intent of this course guide is to support and strengthen the teacher's confidence, knowledge, and effectiveness in order to provide a variety of effective study and performance experiences for acting students.

Advanced Acting Objectives: Outline

I. The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.
   - A. The student will devise a personal definition of acting based upon previous study and experience.
   - B. The student will develop a vocabulary to aid in the understanding of the acting process.
   - C. The student will strengthen concentration skills through centering, observing, and memorizing.
   - D. The student will employ his/her sensory and emotional recall capabilities.
   - E. The student will demonstrate an understanding of the James-Lange theory of emotion.
   - F. The student will develop imagination and believability through improvisation techniques.

II. The student should be able to develop physical and vocal capabilities for use in acting.
   - A. The student will utilize a variety of warm-

up experiences to prepare and relax the actor's instrument and stimulate the imagination.

B. The student will understand the importance of body language as a means of nonverbal communication.

C. The student will devise solutions to specific movement problems.

D. The student will demonstrate an understanding of the process of voice production as it relates to voice use and care.

E. The student will illustrate a knowledge and control of the five vocal elements: articulation, pitch, quality, rate, and volume.

F. The student will improve vocal technique through self-analysis and exercise.

III. The student should be able to identify character elements inherent in a dramatic script.

A. The student will develop skills of scene selection.

B. The student will develop skills of script analysis.

C. The student will determine the physical, social, psychological, and moral traits of a character.

D. The student will determine the relationship of the character to the plot, theme, and other characters.

E. The student will recognize the need for a given dialect in a script.

IV. The student should be able to interpret a role to determine objectives and subtext.

A. The student will determine the character's objectives and conflicts.

B. The student will demonstrate an understanding of the character's inner monologue as a key to characterization.

V. The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

A. The student will develop skills of preparation.

B. The student will develop skills of performance.

C. The student will utilize previously developed skills in presenting the character in a scene.

D. The student will demonstrate critical skills in self-evaluation following a performance.

VI. The student should be able to demonstrate in performance the special skills required for stylized and period acting.

A. The student will demonstrate a knowledge of the major acting styles—Greek to twentieth century realism.

B. The student will demonstrate in performance the differences between proscenium, thrust, and arena acting.

VII. The student should be able to develop theatrically effective techniques of timing and pacing.

A. The student will demonstrate an understanding of the difference between timing and pacing.

B. The student will apply techniques of timing and pacing to his/her performance of scenes.

VIII. The student should be able to compare various methods of role analysis.

A. The student will develop a basic understanding of the fundamental processes of role analysis espoused by: Stanislavski (via Sonia Moore and Actor's Studio), Boleslavsky, Grotowski, and Selden.

B. The student will demonstrate the ability to analyze a role according to the method or combination of methods which he/she finds most effective in performance.

C. The student will broaden his/her understanding of the variety of acting methods.

IX. The student should be able to function effectively in a group performance of a scene.

A. The student will develop and utilize an actor's checklist of the individual's responsibilities before, during, and after performance.

B. The student will demonstrate an understanding of the actor's responsibilities to the director, fellow actors, production staff, and crews.

C. The student will develop an awareness of common acting problems posed by error or the unexpected, and develop the flexibility and confidence to handle them.

D. The student will utilize a variety of rehearsal techniques in preparing a group scene for performance.

X. The student should be able to demonstrate basic techniques peculiar to Children's and Reader's Theatre.

A. The student will demonstrate in performance a knowledge of the unique characteristics of Children's Theatre.

B. The student will prepare and perform a Reader's Theatre presentation, adhering to the techniques and characteristics unique to that form.

XI. The student should be able to identify career opportunities and requirements in acting.

A. The student will develop resources needed for advancement as an actor.

B. The student will develop auditioning skills.

Philosophy

The primary purpose of this curriculum guide is to assist the teacher of acting in meeting the needs of students. The approaches, suggested activities, and recommended resources are all aimed at the theatre teacher who is generally coping with two or more class preparations per day.

Identifying and serving the needs of students are the primary goals of any teacher, and consideration of these factors was influential in the preparation of this guide.

Although it adheres to all the goals of education enunciated by the Montgomery County Public Schools, the Advanced Acting course concentrates on the achievement of the particular goals related to students' aesthetic and career education.

It is important that all acting students in Montgomery County be provided with the same *basic* knowledge; it is equally important that teachers not be inhibited from sharing with their students their own special interest, that teachers be free to transmit their own excitement about the theatre. That is the intent of this guide—to identify the necessary course content and to stimulate further exploration by teacher and class into areas identified by student interests and needs. The course content as outlined covers the entire subject adequately. The richness and challenge of the course in any school will be provided by the inspiration, knowledge, and acting expertise of the teacher.

The development of the actor is the development of a whole person, not only the creative and imaginative capabilities but also the cognitive and rational faculties. To this end, the course guide attempts to provide a balance between theatrical knowledge and the development of acting skills. The intent is to provide an in-depth study of the art of acting, not a training course of the acting craft. Total active participation is required throughout the course for the student to successfully attain the instructional objectives.

The objectives and activities of this course are organized in a developmental pattern. They are intended to serve the needs of the diverse student population found in Montgomery County Public Schools and to help each student become a self-actualizing and knowledgeable participant in the exciting, creative process of theatre.

Unit One—The Actor

Introduction

Unit One emphasizes the refinement of skills acquired in Theatre I and Theatre II, which develop the actor's tools: body, voice, and mind. The suggested activities under Instructional Objective I stress the development of the actor's sensory, emotional, and imaginative capabilities; those under Instructional Objective II deal with the use and control of the actor's body and voice. In all of these areas, skills that the student has not yet encountered in previous theatre courses are introduced.

For clarity, activities designed to meet Instructional Objective I are placed before those that meet Instructional Objective II. However, these two objectives should be achieved simultaneously; e.g., physical and vocal warm-ups (Instructional Objective II) should be a regular feature of each day's lesson, as they aid in freeing up the actor's energies to develop sensory, emotional, and imaginative capabilities (Instructional Objective I).

From the outset of the course, it is important that the student actor begin to formulate his/her personal definition of acting and acquire the vocabulary that will aid in his/her understanding of the acting process. Hence, these performance objectives precede all others. They will, however, be met only gradually, throughout the entire course, as appropriate occasions are presented.

Outline

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objectives

The student will:

A. Devise a personal definition of acting based upon previous study and experience.
B. Develop a vocabulary to aid in the understanding of the acting process.
C. Strengthen concentration skills through centering, observing, and memorizing.
D. Employ his/her sensory and emotional recall capabilities.
E. Demonstrate an understanding of the James-Lange theory of emotion.
F. Develop imagination and believability through improvisation techniques.

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objectives

The student will:

A. Utilize a variety of warm-up experiences to prepare and relax the actor's instrument and stimulate the imagination.
B. Understand the importance of body language as a means of nonverbal communication.
C. Devise solutions to specific movement problems.
D. Demonstrate an understanding of the process of voice production as it relates to voice use and care.
E. Illustrate a knowledge and control of the five vocal elements: articulation, pitch, quality, rate, and volume.
F. Improve vocal technique through self-analysis and exercise.

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective A

The student will devise a personal definition of acting based upon previous study and experience.

Background

This assignment is suggested first because it gives students an opportunity to review acting theories and techniques while it provides the teacher with some assessment of each student's theoretical base in acting. As preparation, you may want to look over the "Creative Process" and "Script and Characterization" instructional objectives in MCPS *Theatre I and II*, pages 15-26 and 71-88.

Activity

Lead a discussion that touches upon the variety of styles of acting and their primary characteristics with which students are already familiar. The discussion should be wide-ranging and should aim at eliciting more information from the students than from the teacher. Concentrate on the students' perceptions rather than on factual accuracy This activity is designed to reveal what the students know, not to teach them new material. Acting on TV, films, and radio should be considered as well as stage performances.

When the discussion begins to falter, ask the students to write extended personal definitions of acting. They should try to extract the essential qualities and characteristics of acting from information acquired in the discussion as well as from their own knowledge and experience.

Assessment

The student will submit a personal definition of acting. These definitions will be filed by the teacher to be returned to students at the end of the course when they will compile their own philosophies of acting at the conclusion of Unit Three.

Resources

Tyrone Guthrie. *On Acting*, chapter I.
Uta Hagen and Haskel Frankel. *Respect for Acting*, introduction.
MCPS. *Theatre I and II: An Instructional Guide.*
Jerome Rockwood. *The Craftsmen of Dionysus.*

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective B

The student will develop a vocabulary to aid in the understanding of the acting process.

Background

In order to discuss or even contemplate the field of acting, it is essential for the students to have an appropriate vocabulary. In this activity, the student will complete a glossary of terms used primarily but not exclusively to describe the acting process. A fully realized glossary will probably include the terms found in the glossary of acting terms below.

Activity

Have the students keep a running list of terms pertaining to acting and the definitions of each as they are encountered in the classroom and called to their attention by the teacher. The list should be arranged alphabetically.

Assessment

The student will demonstrate a knowledge of acting terms by using terminology correctly in class discussion, exercises, and critiques and/or by passing vocabulary quizzes.

Glossary of Acting Terms

absurd, theatre of
aesthetics
aesthetic distance
alienation
antagonist
arena staging
articulation
attack
audition
awareness
balance
beat
blocking
body language
build
centering
character
cold reading
comedy
commedia dell'arte
concentration
conflict
consistency
contrast
control
detachment
dialect
direction
echo
emotional recall
empathy
emphasis
enunciation
ensemble
expressionism
farce
focus
fourth wall
gesture
illusion
imagination
imagery
imitation
improvisation
inner monologue
intention
interpretation
intonation
James-Lange theory
justification
manners, comedy of
mask
memorization
method
"method" acting
mime
monologue
mood
motivation
movement
nasality
observation
orientation
overtone
pace
pantomime
pause
phonation
phrasing
pitch
plot
presentational
proscenium
protagonist
range
rate
realism
realistic
rehearsal
relaxation
representational
resonation
resume
rhythm
sense of truth
sensory recall
sight lines
soft palate
soliloquy
stage areas
stage business
stage directions
stage fright
stress
style
super-objective
tempo
tension
theme
thrust
timing
tone
verisimilitude
vocal cords
volume
warm-ups

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective C

The student will strengthen concentration skills through centering, observation, and memory exercises.

Background

In order to realize the full potential of their sensory, emotional, and imaginative capabilities, actors need the ability to concentrate at will. The students were introduced to concentration skills earlier (See *Theatre I and II*, p. 21). Now they will sharpen their concentration skills through exercising techniques of centering, observing, and memorizing.

Activity 1

Robert Benedetti notes in *The Actor at Work* that the body's energy assumes different external forms: movement, sound, words, and emotions. *All energy*, he says, flows from the same source which is located at the body's center of gravity. Have students do the following exercise, which he suggests as a way to locate the body's center of gravity:

• Stand in a relaxed position, with feet spaced about 24 inches apart. Rock slowly from foot to foot to feel the center of gravity shift from side to side.

• Place one foot about 20 inches in front of the other. Rock the body back and forth to feel the center of gravity shift.

• Rotate the center of gravity, exploring the limits of various stances. Feel the body weight flowing from the center into the floor through the legs and feet. Let the weight take root, attaching the center firmly to the floor.

• Bring feet together; then imagine that a cord, passing through the top of the head, is connecting the center of gravity to a pulley in the ceiling. Extend upward by hoisting the center of gravity on the imaginary pulley and cord.

• Jump lightly from place to place by lifting the centers on the imaginary pulley, then setting them down in a predetermined spot. (Caution students not to lose the center while jumping.)

• Finally, move to a preselected spot by lifting the center up through the top of the head, holding it suspended while actually moving, and setting it back down into the bodies upon reaching the destination.[1]

Teachers who desire to pursue the subject of centering more deeply are referred to the work cited in footnote 1.

Assessment

The student will demonstrate the technique of centering by identifying his/her center of gravity utilizing the Benedetti technique.

Activity 2

Immediately after the relaxation portion of the daily warm-up exercises, introduce the following activity:

Have the actors lie down in a comfortable position. Ask them to simultaneously and spontaneously begin to identify and describe (in quiet voices) everything that falls within the range of their observation and awareness. Concentration should be focused, as if under a powerful follow-spot, on very small areas, moving through what the actors see, hear, and smell to what they feel physically, intellectually, and emotionally. The focus of attention should be permitted to flow back and forth between external observation and internal response. The key to this exercise is concentrated, intense perception reflected in a steady and constant verbalization of the perception. With each repetition, the actors should be observing visually, aurally, and emotionally in greater detail; speaking at greater length; and concentrating with increased attentiveness and ease.

Assessment

The student will demonstrate increased skills of concentration by perceiving and verbalizing with increased depth and complexity. (Each time this exercise is performed, the teacher should locate himself/herself near enough to particular students to listen to the verbalization of their stream-of-concentration, making sure that the students are indeed observing and verbalizing.)

Resources

Robert Benedetti. *The Actor at Work*, 3rd ed.

Richard Boleslavsky. *Acting: The First Six Lessons*, chapter 1.

Charles McGaw. *Acting Is Believing*, 4th ed., chapter 5.

Sonia Moore. *The Stanislavski System*, rev. ed., pp. 37-41.

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective D

The student will employ his/her sensory and emotional recall capabilities.

Background

It will be helpful to prepare for this activity by reviewing with the class the sense memory exercises found in Unit II of MCPS *Theatre I and Theatre II*, pp. 23-24, designed to tune up the actor's instrument. These exercises will help to stimulate the five senses and to develop the actor's power of concentration. They will help the young actor feel a sense of truth about his/her work and avoid the stereotype and the cliché.

Activity 1

Instruct the actor to perform a mime while being coached with sensory and emotional details. Place the actor in a scene. Verbally add additional information which the actor must incorporate into the mime. Once the situation is fully developed and the conflict established, the actor should solve the dramatic dilemma on his/her own. Example:

> You have lost something. [Allow the actor time to establish each detail before adding the next detail.] . . . cat. . . . You have followed it into an alley . . . a tall, narrow, foreboding alley. . . . broken glass and discarded bottles are lying in the dark corners. . . . The garbage overflows from the containers . . . filling the air with the stench of rotting food. . . . Mosquitoes and flies swarm about your head. . . . Night is falling fast. . . . The meow of the cat is heard in the far reaches of the clutter. . . . This is your sister's prizewinning cat. . . . In fact, she plans to exhibit it tomorrow. . . . A dog suddenly appears and growls as it sniffs around. . . . You must find the cat unharmed and soon because darkness is upon you. . . . What are you going to do?

After the student has performed, have the members of the class conduct an oral critique, considering the following questions:

• Did the actor respond to the stimulus with sensory recall? How could you tell?

[1]Robert L. Benedetti. *The Actor at Work*, 1970, pp. 28-30. Reprinted by permission of Prentice Hall, Inc., Englewood Cliffs, New Jersey.

• Did an emotional response become evident? What was it? How was it presented?

• Did the actor employ creative and unique techniques in his/her presentation?

• Did the actor maintain his/her concentration?

Have actors keep a summary of the class critiques in their actor's logs.

Assessment

The student will demonstrate in performance of the exercise the effective use of sensory recall in communicating a sense of reality in the mime.

Resources

Uta Hagen and Haskel Frankel. *Respect for Acting*, chapter 5.

Jerome Rockwood. *The Craftsmen of Dionysus*, pp. 37-43.

Viola Spolin. *Improvisations for the Theatre*, pp. 55-58 and 170-176.

Fran Averett Tanner. *Basic Drama Projects*, 3rd ed., chapter 5.

MCPS, *Theatre I and II: An Instructional Guide.*

Activity 2

Ask the class to discuss the sensory and emotional qualities found in an oak tree. Stimulate the discussion with such questions as: What do the size, shape, color, and texture of an oak tree suggest to you? What mobility is suggested by the tree? What emotions are evoked by it? What characteristics of weight, age, mass, animal traits, and human traits are analogous to the oak tree?

Call for a volunteer. Ask the actor to transfer these qualities to a character in an improvisation, capturing the essence of the abstract qualities suggested (strength, majesty, stability, and so on). Ask the actor to transfer the physical qualities as well as the emotional.

Follow up with a critique of the actor's handling of the abstraction, transfer, and implementation.

Give each student in the class a chance to participate in an improvisation such as this. (This is a difficult experience, but advanced students need to master the skills of abstraction, transfer, and implementation of such sensory and emotional details.)

Assessment

The student will verbalize abstract sensory and emotional qualities and demonstrate effective transfer into an improvisation.

Activity 3

The suggested exercises will be as varied as the class and the teacher want them to be. They may be used to introduce the lesson of the day. Some general exercises to prompt sensory recall and stimulate imagination follow:

• Have students, while resting comfortably, silently describe to themselves an environment different from the immediate one; for example: "I am lying on a beach. I feel the heat of the sun. I feel the sand between my toes." Have students extend the verbal description as far as possible.

• Have students select an item in the classroom. Have them include it in an imaginary environment, explaining how it came to be there.

• Have students create an imaginary person standing before them.

• Have students imagine, and then describe, the dimensions of the room as they change.

Assessment

The student will demonstrate the skill of recalling a sensory environment through verbalization.

Background for Activity 4

Whatever the point of view, be it that of Hardie Albright[2] in *Acting: The Creative Process*, saying "an actor who cannot feel is a machine" or Fran Tanner[3] in *Basic Drama Projects*, asserting that the ability to feel is the most crucial aspect of the actor's craft, emotional recall must be dealt with as a useful tool to get at the hidden reservoir of the actor's emotional experience.

There are almost as many definitions of emotional response and ways of getting it as there are theorists. For the sake of brevity, one methodology is being considered here.

Uta Hagen defines emotional response as dealing with the "problem of finding a substitution in order to release that big burst of tears, the shriek of terror, the fit of laughter . . . demanded by the playwright or director when the given circumstance of an immediate event in the play . . . fails to stimulate you sufficiently to bring it about spontaneously."[4]

Emotional recall as a tool for acting is essentially a process of first remembering a past emotional experience, then transferring that memory to the character in order to add immediacy and intensity to the emotion the character must convey.

Activity 4

Have students recall feeling an emotion. Although it is time consuming, try to work on this activity with small groups of students, preferably fewer than four at a time. Caution them that the activity comes close to psychodrama and that they must evoke a memory that is strong enough to be meaningful but not so strong as to be painful. Tell them to remember an event in which they felt intense happiness, rage, terror, or sorrow.

Have students recreate the event by making use of the sensory recall techniques they encountered earlier. Have them remember the environment: What exact sounds were they hearing? What particular smells were in the air? What were they looking at? Advise the students not to describe the emotion but to recreate the situation in which the emotion occurred so accurately that they relive the emotion.

The activity is successful when the student intuitively or accidently touches upon the single detail

[2]Hardie Albright and Arnita Albright, *Acting: The Creative Process* (Encino, Calif.: Dickenson, 1980), p. 95.

[3]Fran Averett Tanner, *Basic Drama Projects* (Pocatello, Idaho: Clark, 1977), p. 35.

[4]Uta Hagen and Haskel Frankel, *Respect for Acting* (New York: Macmillan, 1973), p. 46.

that unlocks the mind's control over the emotion, allowing the feeling to flood his/her being, causing the laughter to flow, the tears to stream, or the body to grow rigid with fear. This remembered detail—a brightly colored scarf worn by someone present, a spoken chance phrase, a particular song in the background, or whatever—is the key that unlocks the emotion and is the goal of the student's self-searching. An actor should be able to evoke emotional responses by consciously thinking of the remembered detail.

Assessment

The student will recall, recreate, and verbalize (or record in his/her log) an emotional moment.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 8.

Robert Benedetti. *The Actor at Work*, 3rd ed., lesson 16.

Uta Hagen and Haskel Frankel. *Respect for Acting*, chapter 4.

Jerome Rockwood. *The Craftsmen of Dionysus*, pp. 37-43.

Fran Averett Tanner. *Basic Drama Projects*, 3rd ed., chapter 7.

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective E

The student will demonstrate an understanding of the James-Lange theory of emotion.

Background

The James-Lange theory, formulated near the turn of the century by psychologists William James and Fritz Lange, may be of help to the actor because it stresses the relationship between action and emotion. Stanislavski was familiar with the theory, and many authors, directors, and actors use techniques derived from it.

The theory proposes that a person's actions stimulate his/her emotions. An action, or reaction to a stimulus, precedes the feeling. Threatened by an oncoming car, one leaps aside and then experiences an emotion. In other words, we are afraid because we run or are sad because we cry. However true the theory may be, physical action does help to produce or increase an emotion. Actors may use this theory in various ways as training exercises or as a way to produce or increase emotional intensity.

Activity 1

Have students do relaxation exercises, such as "Rag Doll." Then instruct the students to do some form of concentrated, energetic action. Instruct the students to concentrate on the various muscular and physical sensations they experience. Then encourage them to concentrate on what they are experiencing, thinking, or feeling. The students should continue the action, letting it build. At the end of the action, discuss the sensations and emotions experienced. Examples:

- Stand tall, walk erectly, with body lifted. Take firm, large strides. What feeling do you experience?
- Hunch shoulders. Pull head into neck. Begin to walk. What kind of steps occur? Glance around furtively. Let the whole body get involved in the action.
- Same action as in the preceding example, but instead of walking, sit on a chair or roll on the floor.
- Jump up and down, breathe deeply, smile, throw the arms and legs about energetically, add a sound such as *hi*! *wow*! *whee*! What do you feel? Exhilarated? Energetic? Happy?
- Let the body slump listlessly, the shoulders sag, the jaw and eyelids droop. Slump in a chair. Sigh heavily.
- Tighten jaw and mouth muscles. Stare fixedly. Tense abdominal muscles. Take short, fast breaths Move about, kicking or chopping the air; growl.

Have the students explain their experiences to the class, discussing the following questions: Did the activity produce an emotion? Did the emotion increase as action continued? How can the James-Lange theory be of help in developing a character?

Assessment

The student will write in his/her actor's log a brief description of the James-Lange theory, or demonstrate an understanding of it through follow-up discussion or written assignments.

Activity 2

Instruct the students to place themselves in an imaginary situation. Tell them to react physically and spontaneously without pausing to think. Tell them of the two basic reactions to crises, fight or flight, but do not tell them how to react. Examples:

- The actor is being attacked by bees or other insects.
- The actor is confined in a room where the walls and floor begin to turn.
- The actor is confined in a room where the walls begin to close in.

Discuss the experience, considering the following questions: Did the physical action of the activity evoke an emotion? Did the emotion increase as the action continued? How can the James-Lange theory be of help in developing a character?

Assessment

The student will successfully apply the James-Lange theory to an improvised situation.

Resources

Robert Benedetti. *The Actor at Work*, 3rd ed., pp. 221-222.

Miriam A. Franklin and James G. Dixon, III. *Rehearsal*, 6th ed., p. 36.

Ruth Rawson. *Acting*, p. 52.

Jerome Rockwood. *The Craftsmen of Dionysus*, pp. 43-45.

Instructional Objective I

The student should be able to discover and develop individual sensory, emotional, and imaginative capabilities for use in acting.

Performance Objective F

The student will develop imagination and believability through improvisation techniques.

Background

Another important quality of an actor is the ability to use imagination. Therefore, early in a course in acting, attention must be focused on helping the actor to develop his/her imaginative powers. The general creative process is emphasized in Unit II of *Theatre I and Theatre II: An Instructional Guide* (pp. 15-26). Improvisation is a useful and natural tool for exercising imagination and strengthening credibility in acting. Stanislavski's "magic if" is just such a tool.

Activity

Have each actor perform an improvisation as follows: Define a set of given circumstances. Allow time for the actor to establish the scene credibly and imaginatively. Then begin a series of "what would happen if" questions, allowing the actor time to use imagination to react to the new circumstances while avoiding stereotyped responses. For example, you are home alone reading a mystery.

Begin side-coaching with what would happen if:

- The lights suddenly went out
- A door closes
- A cool draft plays about your legs
- A strong smell of garlic fills the air
- You sensed a presence in the room

Have the students critique the improvisations utilizing the following questions: Did the actor avoid a stereotyped response in meeting each new circumstance? Did the actor respond credibly, i.e., did the actor appear to believe in what was happening? Did the actor's face and body reflect reaction to the stimuli? How were the reactions manifested in the actor's response?

Assessment

The student will exhibit imagination and believable response in his/her improvisation.

Resources

Samuel Elkind. *Improvisation Handbook.*

Sonia Moore. *The Stanislavski System,* rev. ed., pp. 34-37 and 42-44.

John Hodgson and Ernest Richards. *Improvisation,* pp. 31-116.

Viola Spolin. *Improvisation for the Theatre.*

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective A

The student will utilize a variety of warm-up experiences to prepare and relax the actor's instrument and stimulate the imagination.

Background

Warm-up exercises are essential to the well-being and preparation of the actor and should be done daily at the beginning of each acting class. Once a routine is established, it should become a habit. One note of warning: *Mats or a rug should be used on floors without "give," such as tile or terrazzo.* These exercises should never be viewed as ends in themselves but as means to the end of tuning and energizing the actor's physical, vocal, and imaginative capabilities.

Activity

Physical warm-ups may be of many types, including those used in preparation for dance or sports. A standard routine to be used in the theatre classroom may consist of many of the following exercises:

- **Jumping Jacks**—Stand in a correctly aligned posture, feet together, arms at the sides. Jump into the air, spreading the feet and moving the arms laterally to a position over the head. Land in this outstretched position. Then leap into the air and return feet and arms to starting position. Repeat this combination ten times, keeping the back, arms, and legs straight.
- **Toe Touches**—Begin with torso straight, feet comfortably spread (12 to 18 inches apart) and hands on hips. Reach with the left hand to the right toe without bending knees; return to upright position; then reach right hand to the left toe, and return to upright position. Do ten times to each foot.
- **Arm Circles**—With arms outstretched to the sides of the body, rotate the arm forward, making eight small circles; next make four medium-size circles, then two large circles, and finally one huge circle. Repeat, making circles in the opposite direction.
- **Wall, Wall, Up**—Standing with the feet comfortably apart (shoulder width), arms at sides. On command "wall," reach with both arms for a wall on the left, twisting only the torso; then, on command "wall," reach for a wall on the right. Repeat this action until the command "up," at which point reach for the ceiling with the palms of the hands. Repeat several times.
- **Around the World**—Stand with feet comfortably apart, hands on hips. Bend forward from the waist, knees and back straight; then return to upright position and bend to the left side; return to upright; bend backward; return to upright; bend to the right, and return to upright. Do eight times to the left and eight times to the right; then make full torso circles to the right and to the left.
- **Side Stretches**—Stand with feet comfortably apart, right hand on the right hip. Reach up with the left hand, and bend to the right with the left palm facing up, thus stretching the intercostal muscles on the left side of the rib cage. Repeat with right hand outstretched, left hand on the left hip. Bounce eight times to each side, then four times to each side, then twice to each side, and then once to each side.
- **Forward Bounces**—Stand with feet comfortably apart, arms and hands outstretched and behind the

torso. Bend forward from the waist, and with knees straight, bounce forward eight times; return to an upright position; bounce forward four times; return to upright; bounce forward twice; return to upright; bounce forward once, and return to upright.

• **Shoulder Lifts**—Isolate the movement of the shoulder from the movement of the arm. Push the right shoulder back; lift it up; bring it forward, and let it drop. (*Remember:* The arm is relaxed and is merely being "carried along" for the ride.) Repeat eight times. Repeat with the left shoulder eight times, and then alternate the shoulders doing the exercise four times, twice, and once each. Repeat the entire exercise, rotating the shoulders in the opposite direction.

• **Leg Lifts**—Lie comfortably on the floor with the back flat against it, arms at sides. Lift the left leg straight up to a position perpendicular to the floor during a count of eight. Hold it in this position for a count of eight, and return it to rest on a count of eight. Repeat on counts of four, two, and one. Then do this exercise with the right leg and finally with both legs.

Assessment

The student will correctly perform a warm-up exercise routine.

Activity 2

The Rag Doll exercise is in general use and is designed to relax the body.

Stand with feet comfortably apart and arms at sides. Loosen up by shaking the limbs. Beginning with the feet, induce tension to the toes, feet, calves, knees, thighs, hips, waist, chest, shoulders, neck, head, arms, elbows, wrists, palms, and fingers. Reach for the ceiling. Selectively release the tension, working backwards from the fingers, step by step. Upon reaching the head, neck, and shoulders, let the head drop forward. Rotate to the left and right and then all the way around. Let the head drop forward and carry the torso down. "Think" the spine down one vertebra at a time. Release the knees and slump forward like a rag doll. While remaining in the slumped position, "lose" the head by relaxing the head completely. Bounce up and down in this position, keeping both feet on floor. Lift the head and shoulders, forming a swayed back. Release swayed back. Repeat, swaying the back several times. Arch the back like a camel and release, whipping the head "off" the end of the spine. Repeat. Slowly build the spine back to its vertical position, "thinking" the vertebrae into position as one would stack building blocks. Let the head "float" on top of the spine. Let the shoulders rotate back to a relaxed position.

Scrunch the face as tightly as possible. Stretch it wide open. Shake out the face, vocalizing. Blow air across the lips (motorboat sound). Stretch the mouth wide and move the tip of the tongue rapidly from side to side of the mouth. With the tip of the tongue, try to touch the nose, then the chin. Repeat rapidly. Place the tip of the tongue behind the lower set of teeth and stretch the tongue forward. Yawn to stretch the soft palate.

Assessment

The student will correctly perform a warm-up exercise routine.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 1.

Robert Benedetti. *The Actor at Work*, lesson one, pp. 5-16.

Jerome Rockwood. *The Craftsmen of Dionysus*, chapter 3.

TEACHER REFERENCE ONLY

Louis Dezseran. *The Student Actor's Handbook*, chapters 1 and 2.

Activity 3

Vocal warm-ups should follow the Rag Doll exercise. These should consist of breathing, volume, projection, pitch, tone, articulation, and rate exercises.

Breath Control Exercises.

• Lie flat; inhale during a count of eight; hold for four, and exhale during a count of eight. Repeat at least six times. Stand up.

• Exhale completely, and inhale evenly during the leader's count of 30 to expand the lungs fully.

• Inhale fully and exhale while counting out loud to 30. *(Note: Never strain on any vocal exercise; drop out of the exercise at the first hint of strain.)*

• Inhale once fully, then count aloud rhythmically, all on one breath, in this pattern: *one, two, three, four* (then a silent two-beat pause); *two, two, three, four* (silent two-beat pause); *three, two three, four* (silent two-beat pause); *four, two three, four* (silent two-beat pause); *five, two, three, four* (silent two-beat pause); and *six, two, three, four* (silent two-beat pause).

• Repeat the preceding exercise counting *aspirately* four sets of four with silent two-beat pauses between each set.

• Using the stomach muscles to sustain and support the sound, sharply exhale, vocalizing with the word *up;* inhale and sharply exhale vocalizing with the word *one.* Repeat vocalizing *up* and the numbers *two* through *ten.*

Pitch and Tone Exercises.

• Make the sound *hm;* while releasing the torso to the rag doll position, raise the pitch. Lower the pitch while returning to a standing position and finish the sound on the word *mah.*

• Do arpeggios on an open vowel sound.

• On a low but comfortable pitch, make the sound *m,* putting the sound as far forward as possible in the nasal cavity. Go up the scale by thirds. Return to the original pitch on the sound *n.*

• Repeat the preceding exercise using the sound *n* but letting the sound roll back in the open throat to make the sound *o* on each pitch.

• Starting on a low but comfortable pitch, sing up the scale on the word *ling* and return to the starting note; sing up three notes and back down three notes, and repeat this pattern twice on one breath.

• Repeat the preceding exercise on the word *ming.*

Articulation Exercises.

• Make the sound *k* on an intake and on an

exhalation of air to exercise the soft palate.

- Without inducing excess tension to the lips, jaw, or neck, repeat the combination *a, e, i, o, oo* four times in an exaggerated way; *oo, o, i, e, a,* four times; *a, a, e, e, i, i, o, o, oo, oo,* three times; and *oo, oo, o, o, i, i, e, e, a, a* three times.
- Rapidly say *peach-ah* at least ten times to exercise the jaw.
- Make the sound *ay* rapidly, following a variety of consonants, e.g., bay, pay, may, nay, lay, gay, day, tay. Repeat each word a number of times before switching consonants.
- Say *butta-gudda* rapidly. Repeat and lengthen the phrase. Invert the order. Double up on the same sound. Alter inflection from phrase to phrase.

Assessment

The student will correctly perform a routine of vocal warm-up exercise.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process,* 3rd ed., chapter 3.

Robert Benedetti. *The Actor at Work,* lessons 6 and 7.

Arthur Lessac. *The Use and Training of the Human Voice.*

Fran Averett Tanner. *Basic Drama Projects,* 3rd ed., chapter 12.

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective B

The student will understand the importance of body language as a means of nonverbal communication.

Background

Body language is a form of nonverbal behavior, generally understood to include dress, cosmetics, and accessories as well as stance, gesture, physical mannerisms, and facial expressions. Its mastery requires close and thoughtful observation of people.

The first two activities focus on facial expression. An expressive face is essential to an actor since so much nonverbal communication is projected through the face. An arched brow or curled lip may say far more than any number of words. The eyes of an effective actor are perhaps the most compelling and revealing part of his/her body in performance.

The next activity is concerned with body image. Students should be aware that each body image communicates a message. All actors should become aware of their own body images, including size and shape, patterns of movement, and habitual mannerisms, for two reasons: (1) so that they will know the type of roles for which they are particularly suited and (2) so that they can work to change their images to make them suitable for a larger number of roles.

Activity 1

Have the students perform improvisations, using only facial expressions to convey emotional states. The expressions should be believable rather than exaggerated. They should not caricature the emotions but attempt to express them clearly, believably, and interestingly.

First, have the students develop a set of 3" x 5" cards; each card should briefly state a situation that will evoke an emotional response. For example: Your pet died; you lost the game; you won the prize; you see an attractive person. Having students give situations to which they must react rather than simply giving emotions will lead the students to play the actions rather than the emotions.

Then have the students select at random a certain number of cards; in determining the number, consider the size of the class and the time available. The students should not reveal the contents of their cards.

Finally, assign the students to rehearse their reactions. Instruct the students to practice in private and use a mirror to study and improve their expressions. The next two activities provide opportunities for students to observe body language and then to demonstrate what they have learned.

Activity 2

Have the students perform a number of exercises in facial loosening and exaggeration to become aware of their potential and increase their flexibility.

First, have the students *mug* in front of a mirror in class (encourage them to do this at home as well). Mugging can stir the imagination and help the student break through inhibitions and discover fresh facial expressions.

Second, have the students make their faces into various monsters, for example: the Frankenstein monster attacking a hostile mob; Dracula about to drink Lucy's blood; King Kong looking at Fay Wray or reacting when she is stolen from him; the Cyclops about to make his meal of a Greek soldier or reacting after Odysseus has blinded him; or Dr. Jekyll becoming Mr. Hyde.

Finally, have the students perform their rehearsed reactions as spontaneously as possible in front of the class. Try to arrange each actor so that only the face is visible to the audience.

The teacher and the class should observe and write down their impressions of the emotions expressed. Caution the class not to guess the situation or intention that motivates the actor but to observe the emotion communicated.

After each performance, the class should discuss the performance with the actor, considering such questions as: Was there a consensus among the observers on the emotion expressed? Did the audience perceive the emotion the actor intended? Did the actor's reactions suit the situation? Were the reactions believable, interesting, imaginative, and energetic?

Assessment

The student will demonstrate an ability to communicate emotional reactions clearly, interestingly, and believably through different and exaggerated facial expressions.

Activity 3

• Tell the students to observe a number of people in life or characters on stage and select three who project diverse body images.

• Have the students select different simple actions to perform, such as entering a dentist's office, preparing to take an afternoon nap, or seating themselves at a party. They should create environments and motivations for the actions. The presentation should not involve pantomime since that adds difficulty. Students may use props.

• Have the students perform the selected actions as they would do them naturally. Then have them perform the actions three more times, creating but not imitating three different body images based on the characteristics of those observed. It is important that the students plan and rehearse the activity carefully before performance.

Assessment

The student will demonstrate an ability to project different body images in performing the same activity four times.

Activity 4

Ask the students to watch a TV program with the sound off and closely observe the body language of the characters. Have the students, using the following guideline questions, write a detailed description of the story line of the program:

• What kind of program is it? Is it a comedy? A drama? A mystery?

• What physical clues indicate the kind of program? Be specific.

• Were the clues facial? Were they gesture clues? Were they movement clues? Were they stance or posture clues?

• What is happening in the story?

• Who are the good guys and who are the bad guys? What clues did you use to determine this?

• What are the relationships between and among the characters?

Assessment

The student will record his/her perception and understanding of the body language used in a given TV program in his/her actor's log.

Activity 5

Have three students research the subject of body language and then demonstrate what they learned by performing a scene that depends heavily on body language for its realization. (A suggested script, "John and Mary," appears below.) Along with general concepts and examples of body language, these particular areas should be included in the research:

• The unconsciousness and subtlety of body language

• The power to project ethnic and gender differentiations by body

• The danger of misreading body signals

After a question-and-answer period, have the students present the scene they have prepared. The presentation may be done script-in-hand, if necessary.

Lead a class discussion that critiques the nonverbal aspects of the performance. To what extent did the actors project plot line, characterization, and emotional content through their facial expressions, body stance, physical proximity, physical and eye contact, selection and use of props, mannerisms, gestures, and other physical actions?

After the discussion, call the actors aside and tell them to assume that they dislike each other as actors but not as characters. The rest of the class should not be made aware of the introduction of this new element.

Have the actors repeat the scene with the addition of the new factor.

Discuss the second performance with the audience. Was the actors' dislike for each other revealed? To what extent? In what ways? Point out the difficulty the actors experience in having to project covert dislike while overtly acting out feelings of affection and admiration.

Assessment

The student will demonstrate the ability to recognize and interpret body language as a means of nonverbal communication by critiquing the performances of others.

Resources

Robert Benedetti. *The Actor at Work*, 3rd ed., lesson 5, pp. 64-80.

Flora Davis. *Inside Intuition.*

Julius Fast. *Body Language.*

———. *The Body Language of Sex, Power and Aggression.*

John and Mary

A scene of simple words and complex inner monologue to be communicated mostly through physical action techniques and varied vocal skills.

(At opening, MARY is busily completing her English research in the library; and AMY, a young librarian, is working at the charge-out desk. JOHN enters carrying books. He spies MARY.)

JOHN: (Uh . . . oh, there's Mary . . . haven't seen her since I stood her up a week ago . . . bet she's still not over it, from what Julie said . . . maybe I'd better come back later . . . too late, she sees me!)

MARY: (At first sight, delighted to see him!) John! (Wait a minute . . . last week! Clown!) John! (Come over here, and I'll tell you what a #$% you really are!) John!

JOHN: (Well, might as well get it over with . . . I'll bet she was plenty scorched!) Mary.

MARY: (I don't really know how to say this.) John.

JOHN: (Maybe if I get my side in first) Mary. (But what am I going to say? I can't just tell her Mom grounded me.) Mary.

MARY: (Don't try to cut me off, you clown!) John!

JOHN: (Listen to me! I really didn't mean to hurt you . . .) Mary.

MARY: (You had no right to embarrass me that way!) John! (I'd been looking forward all week to that movie!) John.

(And I waited . . . and waited. . . .) John.
(And the family was right there . . . and you didn't even phone! I think you're a #$%, you really are!) John.
(So why am I crying?) John.

JOHN: (Don't cry, don't cry, I'm sorry!) Mary.
(I'm really sorry.) Mary.

MARY: (You didn't really want to hurt me, did you?) John?
(Keep holding me this way.) John. John.

JOHN: (Will you forgive me?) Mary?

MARY: (Whatever the reason, I forgive you.) John.

JOHN: (You make me so happy!) Mary.

MARY: (But you won't do it again, will you?) John?

JOHN: (Of course not. Let me hold you a little tighter.) Mary.

MARY: (You just better not let it happen again.) John.
(Amy notices the love scene developing at the study table.)

AMY: (There she goes, making out again, as usual . . . and being entirely too noisy about it, too!) Mary!
(But that John—he's really the handsome dude!) John!

MARY: (Ugh, as sour as Aunt Martha!) Miss Sylvester.

JOHN: (Someday I'll have to check out that little lady . . . the way she's always looking at me!) Miss Sylvester.

MARY: (But look at him! His motor's always running!) John.
(What can he see in her? Look at me, me!) John!

JOHN: (But that's for another time . . . let's get back to Mary here.) Mary . . . (Are you going to give it another chance?) Mary?

MARY: (Better leave him hanging . . . at least for a little while.) John.

JOHN: (How about tonight?) Mary?

Mary: (Oh, yes, yes . . . just don't take me too much for granted.) John.

JOHN: (I'll be over about 7.) Mary.

MARY: (Okay, I'll be ready.) John.

JOHN: (Now I gotta turn in these books.) Mary.

MARY: (You better not mess up this time!) John!

JOHN: (See you later!) Mary!

MARY: (So long for now!) John!
(JOHN goes to the charge out desk and turns his books over to AMY.)

AMY: (If only I were five years younger!) John!

JOHN: (If only I were five years older!) Miss Sylvester.
(MARY is observing them.)

MARY: (Watch it, clown!) John!
(Leave that old woman alone!) John!

JOHN: (Okay, for now . . . good-bye again!) Mary!

"John and Mary" was written by Stephen G. Perialas, Theatre teacher at Charles W. Woodward High School.

Activity 6

Have each student write the names of three emotions, each on a separate slip of paper. Collect and place them in a container.

Have each student draw a slip of paper and, after a few minutes of preparation, demonstrate the emotion with body language while the rest of the class attempts to identify the emotion. The students should also devise two or three lines that either reflect or repudiate the body language.

After presentation of spoken lines and accompanying body language, have the student observers identify in discussion what they understood the body to be communicating. (This activity might be repeated, using character traits rather than emotions.)

Assessment

The student will recognize body language as a means of nonverbal communication and utilize it in improvisations.

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective C

The student will devise solutions to specific movement problems.

Background

Among the specific movements which cause the actor problems are bowing, curtsying, dying, eating and drinking, embracing and kissing, entering and exiting, falling and fainting, fighting (weapon and fist), shooting, stabbing, slapping, telephoning, and drunkenness. Most texts and teachers approach these problems similarly, and the special techniques for solving them can be found in Miriam Franklin's *Rehearsal* (chapter 13), Fran Tanner's *Basic Drama Projects* (chapter 11), and Henning Nelms' *Play Production* (chapters 14 and 15). For the following activity, prepare a set of 3″ x 5″ cards, each of which establishes an improvisation involving one of the stage-movement problems listed above.

Activity 1

To determine which students need additional training in the techniques of special stage movements, have each student select one of the 3″ x 5″ cards. Have the student do an improvisation involving the stage movement listed on the card. Instruct the students who show a weakness of technique. Repeat this activity until all students have mastered the techniques of special stage movement.

Assessment

The student will demonstrate the correct techniques for solving the stage-movement problems assigned to him/her.

Activity 2

Before beginning the activity, prepare a set of 3″ x 5″ cards with a special stage-movement problem listed on each card. The same problem may appear more than once in the set. Divide the class into groups of no more than four students each, and have

one member of each group select as few as 2 but no more than 4 cards from the set at random. Give each group 15 minutes to improvise and rehearse a scene incorporating its solution to these special stage-movement problems. Have the groups present their scenes to the class. Have each group critique the improvisation of the performing group, considering such factors as believability and competence.

The number of movement problems each group must solve may be increased. Prepare an additional set of 3″ x 5″ cards with situations involving two or three different stage-movement problems. Mark each card with the number of performers required. Have one student select a card at random. Supply the student with the additional performers needed. Give the group five minutes to improvise the scene and solve the stage-movement problems.

Assessment

The student will demonstrate mastery of special group stage-movement techniques through improvisation exercises.

Resources

Louis Dezseran. *The Student Actor's Handbook,* chapter 5.

Miriam A. Franklin and James G. Dixon, III. *Rehearsal,* 6th ed., chapter 10.

Frances MacKenzie. *The Amateur Actor,* pp. 90-122.

Henning Nelms. *Play Production,* rev. ed., chapters 14-15.

Fran Averett Tanner. *Basic Drama Projects,* 3rd ed., chapter 11.

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective D

The student will demonstrate an understanding of the process of voice production as it relates to voice use and care.

Activity

Distribute copies of the voice problems worksheet below. Present a lecture-demonstration of common voice production problems. Have the students note on the worksheet the causes and treatments of these problems.

Assessment

The student will demonstrate knowledge of voice problems, their cause, and their treatment by passing a written quiz.

Voice Problems Worksheet

Voice Problems	Causes	Treatments
Breathiness		
Denasality		
Falsetto		
Hoarseness		
Laryngitis		
Lip Laziness		
Lisp		
Monotone		
Nasality		
Slurring		
Stridency		
Throatiness		
Vocal Nodes		

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective E

The student will illustrate a knowledge and control of the five vocal elements: articulation, pitch, quality, rate, and volume.

Background

Authors and scholars divide and subdivide the elements of speech in a variety of ways. For this objective, elements are clustered and defined as:

- Articulation—enunciation, intelligibility
- Pitch—voice placement, inflection, intonation
- Quality—resonance, timbre
- Rate—pace, timing, rhythm
- Volume—dynamics, loudness, force, strength

Activity

As preparation, have each student memorize a short poem or monologue of between eight and ten lines. The student may use this same passage in subsequent activities.

After reviewing with the students the five vocal elements, have them record their memorized passages on tape, deliberately varying each of the vocal elements in turn. Students may need to repeat the passage to include every element. Have the class listen carefully to the taped recitations.

After hearing each recorded voice on tape, students and the teacher should point out the speaker's strengths and weaknesses in varying the elements of speech.

Assessment

The student will demonstrate a knowledge of the five elements of speech and techniques for varying them by preparing a second tape after the class critique.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process,* 3rd ed.

Instructional Objective II

The student should be able to develop physical and vocal capabilities for use in acting.

Performance Objective F

The student will improve vocal technique through self-analysis and exercise.

Activity

Assign each student to make a tape of either the selection used in II-D or another selection, this time using the correct vocal techniques to interpret the piece correctly and effectively. (The tape made for the assessment for II-E can be used.) The student should analyze his/her own voice using a checklist of your own construction or preference. At your discretion, other students might also be assigned to analyze each voice. Combining the teacher and student evaluations, help the student select areas for improvement. If many problems appear, it may be best to work on one or two at a time.

Assessment

The student will identify the areas in which he/she needs vocal improvement and suggest a daily routine of practice exercises for remediation.

Resources

Vocal exercises are found in the following:

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process,* 3rd ed. Presents an analysis on p. 239 and a checklist on pp. 335 and 336.

Robert Benedetti. *The Actor at Work,* 3rd ed., lessons 6 and 7.

Derek Bowskill. *Acting: An Introduction.*

William Brigance and Wilhelmina Hedde. *The New American Speech.* See "A Drill for Improving Speed."

Jon Eisenson. *Voice and Diction,* 2nd ed.

Charlotte Lee and Timothy Gura. *Oral Interpretation,* 6th ed.

MCPS. *Theatre I and II: An Instructional Guide,* unit IV.

———. *Advanced Acting.* Unit I, Instructional Objective I, Performance Objective A—Warm-ups.

Jerome Rockwood. *The Craftsmen of Dionysus,* chapter 6.

Unit Two—The Actor Explores the Script

Introduction

In Unit One, students took the first steps needed to become actors by thoroughly preparing themselves in mind, body, and voice to be responsive to the needs of characterization. Of equal importance in the training of the actor are the intellectual skills of script and character analysis. Students need to explore the techniques of script analysis, character interpretation, and preparation. They need to examine character in depth through line and subtext analysis. Ultimately the students will have to synthesize the products of their physical, vocal, and intellectual preparation in order to develop a character and perform a role.

Instructional Objective V focuses on the skills of scene selection, analysis, and preparation for performance. Specific skills of in-depth character analysis are developed through the activities suggested under Instructional Objectives III, IV, and VIII. Students will first identify character elements inherent in a chosen script and then interpret roles in that script to determine objectives and subtext. Utilizing various methods of role analysis, students will then create character images that synthesize these interpretive skills.

Outline

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objectives

The student will:

A. Develop skills of scene selection
B. Develop skills of script analysis
C. Determine the physical, social, psychological, and moral traits of a character
D. Determine the relationship of the character to the plot, theme, and other characters
E. Recognize the need for a given dialect in a script

Instructional Objective IV

The student should be able to interpret a role to determine objectives and subtext.

Performance Objectives

The student will:

A. Determine the character's objectives and conflicts
B. Demonstrate an understanding of the character's inner monologue as a key to characterization

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objectives

The student will:

A. Develop skills of preparation
B. Develop skills of performance

Instructional Objective VIII

The student should be able to compare various methods of role analysis.

Performance Objectives

The student will:

A. Develop a basic understanding of the fundamental processes of role analysis espoused by: Stanislavski (via Sonia Moore and Actor's Studio); Boleslavsky; Grotowski; and Selden
B. Demonstrate the ability to analyze a role according to one method or a combination of methods which he/she finds most effective in performance.
C. Broaden his/her understanding of the variety of acting methods.

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objective A

The student will develop skills of scene selection.

Background

A problem facing young actors is selecting appropriate material. They may begin with Hamlet or Willie Loman or Medea, characters that are far beyond the emotional if not intellectual reaches of their experience, or go to the opposite extreme, using bland, one-dimensional student monologues of little or no substance. The desired balance is somewhere between the two. A good piece of literature, well-suited to the capabilities of the actor and appropriate to the situation, is essential in helping the young actor succeed in interpretation.

Activity

Have the students select a script, considering these guidelines for selection:

• Appropriateness of Script to Actor/Audience Sensibilities—In selecting a script, the actor must consider not only his/her own tastes but also those of his/her audience. Since acceptable standards differ and the actor wants to communicate successfully, the sensibilities of the audience cannot be ignored.

• Dramatic and Literary Worth of Script—The selection should be worthy of the actor's time and effort. Inherent in the script should be an interesting characterization; a unique style; a clear, thought-

provoking meaning; and a well-defined conflict.

• Suitability of Script for Actor's Range—The scene or monologue must be within the actor's emotional range, taking into consideration vocal and body characteristics, abilities, and skills. Despite a lack of experience, the actor should be encouraged to accept a challenging role because of the growth potential it offers.

• Actor Identification and Association with Script—If the actor hopes to achieve believability, he/she should select a scene in which he/she can identify with the character's thoughts and feelings and with the dramatic situation.

• Suitability of Script Length—Length of the selection can be a major factor. It must be long enough to accomplish the author's purpose as well as to meet the time requirements of the assignment or audition. Caution must be exercised not to cut a scene in such a way as to distort the character or the literary and dramatic essence of the scene.

• Number of Characters in the Script—Wisdom dictates that the number of characters in a script selected for scene study be kept to a minimum (preferably two). The actor may perform a monologue (soliloquy) or a composite script (composed of two or more unconnected speeches) which can reflect the many interesting aspects of a character's personality (e.g., Frankie from *Member of the Wedding* or Biff in *Death of a Salesman).*

• Completeness of Script—Unity of script is another important factor to consider. There must be a sense of completeness about the scene, especially if it is a cutting or a composite. The chosen speeches must combine into a scene that has a beginning, a middle, and an end. There is no magic formula for cutting a script. Maintaining unity and coherence should be the aim.

• Purpose of the Script—A final aspect the actor must consider in script selection is the purpose for selecting the scene. The scene to be used as an audition piece to show the range of his/her talent may differ from class work fulfilling a specific assignment or solving a particular problem.

Assessment

Students will choose a script and submit a justification for its selection citing references to guidelines presented by the teacher.

Resources

Keith Brooks, and others. *The Communicative Art of Oral Interpretation.*
Samuel Elkind, ed. *28 Scenes for Acting Practice.*
———, ed. *30 Scenes for Acting Practice.*
———, ed. *32 Scenes for Acting Practice.*
Charlotte Lee and Timothy Gura. *Oral Interpretations,* 6th ed., chapters 1 and 20.
Judith Roberts Seto. *The Young Actor's Workbook.*

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objective B

The student will develop skills of script analysis.

Background

Before an actor can begin to create a character for an audience, he/she must unlock the meaning of each scene and its relation to the entire play. The author has provided the form and the dialogue. The actor must properly interpret the author's meaning. To do this, he/she must study the dialogue, the structure, and the style of the piece.

Activity

Describe the following method of script analysis for a student-selected scene in a brief lecture/demonstration:

Have the students:

• Read the entire play for meaning. Take note of the central thought, the mood, and the general feelings evoked by the script. What are the broad statements of the piece? What mood or emotions were evoked by the reading? How does the author develop his/her thought? How does he/she establish the emotional tones of the play?

• Become acquainted with the author's purpose. What is the author's background? What is his/her orientation to life? What are his/her values? Are the author's attitudes, values, and philosophy reflected in the work? What is the purpose of this play?

• Examine the scene for its factual meaning. Study dialogue for thought patterns. Is the dialogue used for exposition, character delineation, or theme development? What words emphasize the meaning? The main ideas? The contrasts? The transitions?

• Examine the scene for the hidden (connotative) meaning. Is there use of dramatic irony? Symbolism? Imagery? Metaphor? Other figurative language?

• Examine the language of the scene. What does the diction indicate about the character? What language indicates the tone of the piece (e.g., humorous, satiric, serious, dramatic)? What rhetorical and idiomatic devices are used? Is figurative language used?

• Examine the structure of the scene. Has the author organized the script along traditional lines (beginning, middle, end)? Has he/she used flashbacks? Stream of consciousness? What kind of structure does he/she develop? How is it supported? Who is speaking? Is the scene a soliloquy? A monologue? To whom is the actor speaking? Is the scene presentational or is it representational?

Now have the students analyze the scene which they chose earlier in this activity.

Assessment

The student will analyze his/her selected scene (in writing or orally), following the method of script analysis presented above.

Resources

Charlotte Lee and Timothy Gura. *Oral Interpretations,* 6th ed., chapters 1 and 2.
Jerome Rockwood. *The Craftsmen of Dionysus.*
Jere Veilleux. *Oral Interpretation.*

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objective C

The student will determine the physical, social, psychological, and moral traits of a character.

Background

In choosing suitable characters from dramatic literature, the students should use the readings and guidelines provided in III-A. Indeed, the characters chosen earlier may be further developed here. It is important that the students be comfortable with their choices since this unit requires a great deal of work with one role.

An actor starts to create a role by identifying the character's physical, social, psychological, and moral traits. The actor does this by closely examining the character's own words and actions, the words and actions of other characters, and, where included, the playwright's descriptions and stage directions. The actor will need to use his/her deductive skills and creative imagination.

Having determined the traits, the actor must incorporate them into his portrayal of the role, a process called characterization.

Activity 1

Ask each student to select a suitable character to study and develop and then to select a solo scene (monologue or soliloquy) featuring the character.

Have the student read the play closely several times to gain a general understanding of the character's physical, social, psychological, and moral traits. Suggest that the student, in order to complete the character, make inferences about other traits by reading between the lines.

Have the students do the following in writing:

a) Answer the following questions.
   (1) What character information does the character himself/herself give us through his/her own dialogue?
   (2) What do others say or think about him/her?
   (3) What do the character's actions reveal about him/her?
b) Evaluate the answers.
   (1) Can we believe what this character says of himself/herself? Is he/she truthful and accurate?
   (2) Are the opinions of other characters valid? Are they accurate?
c) Summarize your findings.
d) On the basis of your findings, list all of the adjectives you can think of to describe the character. Organize these under the four categories: physical, social, psychological, and moral. Select three or four of the most important adjectives in each. This should provide a thumbnail description of the character.
e) Complete a character description worksheet or analysis such as the ones provided at the end of this activity. (See below.)
f) Determine and list for your own use the major ways the character is like or unlike you in each of the four categories. The purpose of this is to determine which of your traits are complementary to the character and which character traits need to be "created."
g) Write a short, imagined autobiography of the main incidents in the character's life leading to the events in the play.

Assessment

The student will complete a thorough, detailed analysis of the physical, social, psychological, and moral traits of a selected character.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process,* 3rd ed., chapter 6.
Robert Benedetti. *The Actor at Work,* 3rd ed., lessons 14-18.
Louis Dezseran. *The Student Actor's Handbook,* chapter 8.
Charles McGaw. *Acting Is Believing,* 4th ed., chapters 8, 9, and 10.
Everett M. Schreck. *Principles and Styles of Acting,* chapter 8.

Sample Character Description Worksheet

Name of Character	Title of Play	Author

Physical Characteristics

1. Age _____
2. Height _____
3. Weight _____
4. Type of physique _____
5. Unique gestures _____
6. Hair color _____
7. Eye color _____
8. Voice _____
9. Clothing _____
10. Image (Select an image of an animate or inanimate object you associate with the character.)

    _____
11. Other special attributes: _____

    _____

    _____

    _____

    _____

    _____

Social Characteristics (includes all factors relating character to environment)

1. Historical period _____
2. Education _____
3. Occupation _____
4. Social level/background/status

    _____
5. Marital/family relationships

    _____
6. Interests _____
7. Talents _____
8. Other _____

Psychological Characteristics (includes emotional and intellectual attitudes)

1. Intelligence _____
2. Awareness
3. Attitudes _____
4. Likes _____
5. Dislikes _____
6. Desires/Motivation _____
7. Other unique habits or responses

    _____

Moral Characteristics

1. Ideals _____
2. Values _____
3. Moral weaknesses _____

Character Analysis

_____
Student Name

Play: _____ Role: _____

1. Outline below the significant details of your character's prior biography:

2. What is your major goal (super objective) for the entire play?

3. For this scene?

4. What specific beats toward the super objective do you achieve in this scene?

5. What has occurred in your character's life just prior to this scene? Where are you coming from? What effect has this had on you?

6. Outline planned changes in your physicalization:

   a) Walk:

   b) Posture:

c) Rhythm:

d) Arms and gestures:

e) Facial expression:

f) Voice:

7. How do you feel toward each other character in the play at the moment of this scene—even if they are not in it with you?

8. What specific emotional recall experiences can you use with this role?

9. What role models can you use or observe with this role (types or, preferably, specific people)?

10. What do you believe to be the three most significant lines which you deliver in this scene? Why?

a)

b)

c)

11. What outside research or sources can you utilize to better understand this role and this play?

12. What are the dominant beliefs, values, and attitudes of your character?

13. What focal point will you use to stay in character?

14. What two personal goals have you set for yourself as an actor in doing this scene?

a)

b)

Activity 2

Have the student select physical characteristics of his/her character, determining, for example, the posture, walk, and facial expression of the character. Have the student enter the classroom in character, walk across the stage, and sit down under a variety of circumstances, suggested by the teacher, which may or may not occur in the play.

Critique the actions using these questions as guidelines:

- Were the movements credible?
- Were the movements consistent with the known attributes of the character?

The vocal characteristics must also be fixed in the actor's mind. Have the student read in character from different documents, letters, poems, and so on.

Critique the actions using these questions as guidelines:

- Was the actor's voice credible for the character in general?
- Was the actor's voice consistent with the known attributes of the character under the given set of circumstances?

Assessment

The student will exhibit movements and vocal characteristics that are credible and consistent with the traits of his/her character in this exercise.

Background for Activity 3

In order to play the improvisational game of categories, the actor will need to have gained reasonably deep insight into his character through the previous activity and to have begun to achieve a sense of empathy with him. The intent of this game is to lead the actors to a still deeper understanding of the character's inner life. The game demands a transfer of the essence of the character's traits to various animate or inanimate objects and hence involves inferential, symbolic, and metaphorical reasoning. Each actor, one at a time, will have a chance to probe further the character he/she is studying. The game may be played in small groups or with the whole class.

Activity 3

Have the students sit facing each other in a circle. As the other students suggest, in turn, various categories, such as book, article of clothing, animal, color, piece of furniture, and so on, have the actor respond by naming the particular book, and so on, that he/she associates with his/her character. Allow a brief time for thought. Instruct one of the participants to record the responses on the "Character Description Worksheet" (see above) of the actor who is making them so that they will be available to him/her later.

Assessment

The student will respond with images consistent with the essence of his/her chosen character.

Activity 4

Have each actor select for demonstration any three of his/her character's traits.

Tell the students to find these same traits among their friends and acquaintances, and to observe them closely to learn how they are expressed in actuality. There are as many different ways, for example, of walking with a limp as there are reasons for having the limp. Remind the actors that if they are to be effective in their craft they must learn from life, not only from the performances of other actors. Instruct the actors to discover among the people they know the mannerisms, facial expressions, behavior patterns, vocal attributes, postures, inflections, idiosyncratic habits, and other manifestations of the personality traits they are researching for their own character. Advise them to reject the trite and the obvious.

After allowing time for observation and selection, have each actor demonstrate the three traits in improvised monologues, calling upon the rest of the class to identify the traits.

Assessment

The student will exhibit physical, psychological, and vocal traits consistent with his/her chosen character.

Activity 5

Have actors describe and submit on 3" x 5" cards a conflict situation involving two persons, identified as *A* and *B*. If the characters' sex is important to the conflict, the fact should be noted on the card. Have pairs of students, in character, draw a card. Instruct them to improvise two-minute scenes that illustrate and resolve the conflict. It is important that words and actions be consistent with the traits, objectives, and motivations of the characters portrayed.

For example, Laura from *The Glass Menagerie* and Blanche from *A Streetcar Named Desire* might confront each other at the last chair in a waiting room. Blanche and Martha from *Who's Afraid of Virginia Wolfe?* might find themselves in a dispute over who is to be waited on first at a market or restaurant. Richard from *Ah, Wilderness!* and Bernardo from *West Side Story* might want to ask the same girl to a dance. The possibilities are as unlimited as the imagination of the students who conceive of the hypothetical conflict.

After each scene, lead an audience critique of the performance, evaluating the credibility and consistency of each actor's characterization.

Repeat the exercise, permitting each student to participate and to be critiqued at least twice.

Assessment

The student will improvise dialogue that is consistent with his/her character to solve the given conflict.

Activity 6

Ask each student in turn to assume the character being studied for a question-and-answer session. The student should concentrate on the state of mind of a character at a particular point in the scene, perhaps at the beginning or end. The class and the teacher will act as a panel of inquiry.

Have the questioners interrogate the character about his likes and dislikes, hobbies, values, relationships, past actions, and so on. Instruct the actor to

maintain the voice, body, mannerisms, attitudes, and personality traits of the character as far as possible during this question/answer period.

At the end of the interview, have the actor drop his/her improvised characterization and identify the difficulties he/she encountered with particular questions, the discoveries he/she made, and the new conclusions he/she reached about the character. Ask the actor to designate the areas in his/her characterization that call for further exploration and analysis.

Assessment

The student will provide answers to interview questions which are consistent with his/her chosen character.

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objective D

The student will determine the relationship of the character to the plot, theme, and other characters.

Background

Along with gaining insight into character and understanding the character's objectives, the actor needs to know what dramatic purposes of the playwright are being served by the character in each scene. This is usually referred to as the character's function.

Activity

Explain to the class the several kinds of characters that playwrights create: protagonist, antagonist, subject of controversy, confidant, utility character, spokesperson for the playwright, characters representing groups or serving special values, and so on. Mention the major functions that these characters fulfill: advancing the plot; providing conflict; providing background information; foreshadowing future plot development; expressing the playwright's ideas, values, sentiments, and attitudes; symbolizing abstract values; representing social or political themes; and providing color, mood, dramatic contrast, historical accuracy, etc.

Select a climactic scene from a play, preferably one with which the actors are already familiar. Lead a class discussion that identifies the play's theme and traces its plot development.

Have the actors read the scene aloud and in discussion identify its plot structure. (Such an analysis accompanies the full text of Chekhov's one-act play *The Anniversary*, which is contained in chapter five of Rockwood's *The Craftsmen of Dionysus.*)

Discuss the specific functions of each character in the scene, noting where a single character fulfills more than one function. Then have the students determine the functions of the characters they have studied earlier in this unit.

Assessment

The student will correctly articulate a character's specific functions in a play, identifying the relationships of the character to the plot, theme, and the other characters. The analysis (written or oral) should be substantiated with appropriate quotations from the script.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 8.

Robert Benedetti. *The Actor at Work*, 3rd ed., Part Two—The Actor's Blueprint—and lesson 13.

Henning Nelms. *Play Production*, rev. ed., chapter IV.

Jerome Rockwood. *The Craftsmen of Dionysus*, chapter 5.

Instructional Objective III

The student should be able to identify character elements inherent in a dramatic script.

Performance Objective E

The student will recognize the need for a given dialect in a script.

Background

In the course of selecting scripts for performance, students will undoubtedly come across such plays as *Pygmalion* or *Streetcar Named Desire* which demand the use of dialects to create effective, believable performances. It is important to discuss with students the need for performing the scene in dialect in order to add a valuable dimension to the character and enhance the actor's believability. While most students will not become proficient in dialects, they should become able to use them with some consistency and ease.

Activity

Prepare ahead of time short excerpts from scripts which demand the use of one of the following dialects (the most commonly encountered by actors): British, American Southern, Italian, Irish, French, Scottish, Cockney, Yiddish, German.

Distribute the excerpts and have students read these selections straight (without dialect). Discuss which passages and specific words indicate idiomatic or pronunciation differences from standard stage speech. Then distribute vowel/consonant pronunciation sheets and/or drills, preferably accompanied by taped readings of the words on the sheets. Several such tapes and texts are available (see below).

Practice with the students sample passages from the excerpts originally handed out, utilizing the phonemes from the dialect tapes and drill sheets. Focus on the pronunciation of the specific words and sounds identified earlier.

Then have individual students (or pairs of students) read aloud from the scene excerpts, applying the proper dialect to the character's speech.

Assessment

The student will speak in a fairly consistent, appropriate dialect when reading the scene excerpt.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 3.

Jerry Blunt. *Stage Dialects.* (Three cassettes accompany this text.)

———. *More Stage Dialects.*

Marguerite and Lewis Herman. *Foreign Dialects.*

Everett M. Schreck. *Principles and Styles of Acting,* chapter 6.

Instructional Objective IV

The student should be able to interpret a role to determine objectives and subtext.

Performance Objective A

The student will determine the character's objectives and conflicts.

Background

Another step in the analysis of the character is to identify the objectives or intentions of the character, as the character sees them, and the obstacles to his/her attainment of those objectives. The actor must know what the character is doing. Beyond that, he/she must know the goal of that action, the character's objective. He/she must also understand why the character desires that goal, the motivation for the action.

The actor must know the character's super objective, the character's overall goal in the entire play, as well as his/her immediate objective, what he/she wants in any given beat or scene. Immediate objectives shift from moment to moment in the play.

The obstacles the character meets in attempting to gain his/her objectives give rise to the conflict and hence the dramatic intensity of the play.

Activity 1

Have the actors examine for motivation scenes that feature the character they are studying.

Have them identify phrases that reveal what the character desires, both material and intangible. Raise the question of why each of these things is desired, and ask the actors to find the answers in the character's personality and/or in his/her responses to dramatic situations.

Have each actor identify the super objective and immediate objectives and motivations of the selected characters.

Assessment

The student will record the immediate and super objectives of his/her chosen character in his/her actor's log or character analysis sheet (see above).

Activity 2

Using the scene selected earlier, have the students briefly write:

- The character's action. (What is he/she doing in the scene?)
- The character's objectives. (What is the goal of that action?)
- The character's justification. (Why does he/she want that goal? A series of *why* questions should be pursued as far as possible.)
- The obstacle or obstacles that confront the character in achieving the objective.
- The character's emotional experience. (How do these emotions intensify or lessen during the scene?)
- The character's shift in objectives. (As the dramatic action moves, what different goals are pursued?)
- The character's final purpose and state of emotion. (How is the character different at the end of the scene?)

Assessment

The actor will express in written statements and/or follow-up discussions an awareness of the character's objectives and conflicts.

Instructional Objective IV

The student should be able to interpret a role to determine objectives and subtext.

Performance Objective B

The student will demonstrate an understanding of the character's inner monologue as a key to characterization.

Background

The character's inner monologue is a continuous verbal line of thought that remains unspoken. This inner monologue occurs even when the character is not speaking. In preparing a characterization, the actor may find it very useful to verbalize the character's line of thought, which may or may not differ significantly from his/her dialogue. The character's social, physical, psychological, and moral traits as well as his/her objectives, conflicts, and relationships to others come alive in the inner monologue.

It is important to note that the inner monologue and subtext are not the same; subtext refers only to the implied meaning of the lines. The actor, not the character, is aware of subtext. Both actor and character are aware of inner monologue. Activity 1 explores the concept of the inner monologue.

The relationship of dialogue to inner monologue is an intimate and circular one. Thoughts sometimes cause speech, which in turn stimulates other thoughts. Activity 2 provides a chance for actors to put this notion to the test. Activity 3 demonstrates inner monologue at work.

Activity 1

Have the students choose a scene in which their selected characters encounter a crisis and then analyze their scene in terms of their characters' traits, objectives, motivations, and functions.

Have the students write out the character's inner monologue from his/her entrance to his/her exit or the scene's close. The inner monologue might be woven into a spoken monologue or soliloquy. Instruct the students to include in the inner monologue the thoughts that reflect the characters' proximate objectives and motivations and that reveal his/her physical, social, psychological, and moral traits.

Assessment

The student will read to the class, or submit to the teacher, his/her written inner monologue. Assess-

ment will be based upon these guide questions:

- Is the inner monologue complete, flowing continuously from character entrance to exit?
- Are the characters' motivations revealed?
- Do thoughts shift when the stimuli change?
- Do the inner monologues reveal some character traits? Which ones?
- Are the characters' objectives in each scene clear?

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 7.

Activity 2

Have the students tape the inner monologues written in Activity 1. Have each student in turn read the character's spoken lines while his/her inner monologue is being played back.

Assessment

The student will read his/her lines at the appropriate places during the inner monologue, thereby demonstrating an understanding of the cause/effect relationship of inner monologue to dialogue.

Activity 3

Have student *A* read his/her character's dialogue aloud. Then have student *B* read aloud the inner monologue written by student *A*, while student *A* reads the dialogue aloud again. (This device was used in Brian Friel's *Philadelphia, Here I Come.)* Student *B* acts as the alter ego of the character being read by student *A*. The imposition of the inner monologue on the reading of the lines should alter the delivery of student *A* so that the meaning and intention of the character are clear.

The class and teacher will critique the performance of student *A* in the two readings.

Use the following questions as guidelines:

- In which reading did the voice reflect the character more appropriately?
- What was the difference vocally between the first and second reading?
- In which reading did the face reflect character more appropriately?
- What was the difference facially between the first and second reading?

Assessment

The student will demonstrate a mastery of inner monologue as a key to characterization through a successful performance of it, as verified by class critique.

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objective A

The student will develop skills of preparation.

Background

There are three steps to be undertaken in preparing a script—marking it for focus, phrasing, imagery, tone, rhythm and tempo; rehearsing it; and writing an introduction for it. Each activity which follows deals with one of these tasks.

Activity 1

Have students type two copies (double-spaced) of the script analyzed in IV-A, leaving two-inch margins to allow for markings and blocking notes. One copy will be for the student; the other, for the teacher.

Have the students prepare the script following these steps:

- **Step 1**—Prepare the script by identifying its *focus.*
  - Mark the script for emphasis. Emphasis is the stressing of certain words in a sentence. The meaning conveyed depends in large part on the words emphasized. Nouns and verbs carry extensive information; therefore, the actor must decide which words in a line or passage need to be stressed. Emphasis is also used to indicate new and contrasting ideas.
  - A common way to indicate emphasis is to underline each word or phrase to be stressed, double-underlining words to be given the most stress.
  - Mark the script for phrasing the ideas. Phrasing is a way of grouping words for better understanding. Pausing separates ideas for clarity. Pausing is also referred to by some as vocal punctuation. It helps the actor *frame* a word or phrase, giving it importance. Properly used, the pause can help convey the thought more clearly. Many actors use the vertical line to indicate the length of a pause—using / for a short pause, // for a longer pause, and /// for the longest.
  - Mark the script for intonation. Intonation (inflection) is the general sound or pitch pattern of the line. Voices without inflection are referred to as monotones. Intonation is an effective vocal device when utilized properly to help convey meaning.

  Sometimes the meaning of a line is conveyed not by the words used but by the intonation given those words. Thus, as an indicator of meaning, intonation is important for an actor.

  Conveying meaning vocally requires changing the pitch. As a general rule, each new thought should be introduced with a change of pitch. A question-and-answer structure would need a definite shift of pitch. Generally, a high-pitched voice can convey brightness, gaiety, fear, or excitement; while a low pitch might connote sadness, calmness, or tragedy. In rehearsal the actors should experiment with pitch changes until they feel that the selected pattern best conveys the thought or the mood of the piece. Pitch changes should be noted in the margin of the script or above the words of the script.

- **Step 2**—Prepare the script for *shifts of focus.* The actor in solo performance has to deal with

physical focus.

In a presentational scene the actor acknowledges the audience, and most have some eye contact with them. For example, Tom in *The Glass Menagerie* talks directly to the audience at times. He then shifts his focus to a character on the stage and plays his scene.

In a representational scene, the major focus of the actor must be onstage, usually to other characters. Once the actor chooses a focus for the person to whom he/she is speaking, he/she should, if possible, not shift the focus. If the character moves during the scene, then it is up to the actor to shift the focus to emphasize the change. He/she should avoid looking directly at the audience. It is, however, often necessary and desirable to look out and focus over the heads of the audience.

With script in hand, the actor must decide what kind of physical focus is needed and where. He/she marks his/her script to indicate placement and movement of the other characters.

• **Step 3**—Prepare the script for changes of *volume.*

Changing the volume of his/her voice not only introduces variety in an actor's performance but also reflects emotional and dramatic shifts in the scene.

Mark the script for loudness and softness of voice by writing the appropriate terms in its margin. Sudden changes should be indicated by words; rising and falling volume should be indicated by $<$ and $>$ markings.

• **Step 4**—Prepare the script by identifying its *stylistic aspects.*

- Mark the script for *imagery.* The actor should try to create in his/her mind's eye a mental picture of any images contained in the script. In the margin of the script the actor should write words that identify the character's emotional reaction to the image that is to be projected.
- Mark the script to reflect *tone.* Tone is made up of all the elements that reflect the author's attitude toward his/her material, especially his/her choice of words. The actor must decide what the author intended his/her piece to be, e.g., humorous, satiric, serious, bitter, wistful, melancholy, and so forth, by closely examining the choice of words and the way the words are grouped together. Make notations in the margin indicating changes in tone.
- Mark the script to reflect *rhythm* and *tempo.* Rhythm is controlled by a number of factors: the sound of words, the way words are grouped into phrases and sentences, the rate at which words are uttered. The author considered these factors when creating the dialogue.

The character might be demure, shy, brassy, gruff, or pompous. Each of these personality traits would create its own rhythm. Certain nationalities, such as Italian, Irish, or English, have distinct rhythmic patterns. Sectionalism and social position of the character can also affect the rhythmic flow of conversation.

An actor is responsible for examining the script to determine the emotional and intellectual impact of the scene he/she is playing and the rhythm that would best project those values. He/she then must mark his/her script for pauses that will indicate or establish a rhythmic pattern to the character's speech.

The tempo of the scene is also referred to as rate. The content and structure of the selection will generally dictate the tempo. Comedy would be delivered at a much faster tempo than serious drama, for example. The actor must note in his/her script where to breathe, where to pause, and where to build to a punch line. The structure of the scene can also affect the tempo. If the scene begins with a conflict and builds in intensity to a climax, the actor should note in the margin the various parts of the build, especially the climax. Increasing the tempo step by step to the climax can add interest and excitement to the scene.

Note: Don't let the markings become more important than the meaning. Following the markings too strictly could make the reading mechanical and artificial.

Assessment

The student will correctly mark a typed script, according to the steps of preparation presented in this activity, and will justify the markings.

Resources

Keith Brooks, and others. *The Communicative Art of Oral Interpretation.*

Charlotte Lee and Timothy Gura. *Oral Interpretation,* 6th ed.

Activity 2

With marked script in hand, the actor should now begin the rehearsal process. He/she should practice the scene several times with a partner cuing and critiquing. The actor should work on a different aspect of the script at each rehearsal, concentrating on the vocal response and the body response. Movement should be suggested. Physical movement should be minimized. Facial expression, body stance, gesture, and mannerism should aid in defining character, suggesting the character's age, sex, attitudes, and emotion. The actor may suggest the outer character with a piece of costume and/or a hand prop.

Assessment

The student will demonstrate appropriate rehearsal techniques for developing characterization.

Activity 3

Have the students prepare brief introductions to the scenes that they have analyzed and prepared, taking into consideration these points:

• Purpose—the purpose of an introduction is to prepare the audience to listen, to create interest, and to establish mood.

- Identify the author and title of the selection.
- Make clear to the listener who is involved in the action, and when and where it takes place.

- Inform the listener of significant events that occurred before the beginning of the scene. If necessary to his/her better understanding, comment on specific important elements, such as theme, relationships, and aspects of style or mood.

- Method of Presentation
  -Handle the introduction extemporaneously; never read it.
  -Pause briefly at the end of the introduction before entering into the reading or performance.

Have the students practice delivering their introductions.

Assessment

The student will perform and deliver effective introductions, based on cited guidelines, to scenes prepared for presentation.

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objective B

The student will develop skills of performance.

Activity

Have the students present their solo scenes and introductions. Teacher and students should evaluate the solo performance of each actor using an evaluation instrument. See Evaluation Worksheet below.

Assessment

The student will perform believably and effectively according to the criteria given in the evaluation worksheet.

Evaluation Worksheet

Name _____ Date _____

Rating Scale: 5—Excellent 4—Very good 3—Good 2—Fair 1—Poor

Material Selection
Is the piece appropriate for oral interpretation? (Can the focus be placed in the audience?) ____
Does it have universal appeal? ____
Is it thought-provoking? ____

Introduction
Is it clear? ____
Is it interesting? ____
Is it complete? ____

Projection of Mood and/or Character
Is the mood or tone established and sustained? ____
If more than one character is presented, is each distinct? ____
Is there sufficient energy to communicate mood and conflict? ____

Facial and Body Expression
Are the gestures suggestive and not artificially sustained? ____
Do the gestures enhance the material but not distract from it? ____
Do the facial expressions contribute to the effectiveness of the piece? ____
Does the posture enhance the reading? ____

Phrasing and Pacing
Does the phrasing establish the proper *thought* patterns of the selection? ____
Do the pacing and phrasing suggest the mood of the piece? ____
Do the pacing and tempo build to a climax? ____

Vocal Quality and Expression
Do the voice inflections communicate the meaning of the selection? ____
Are there appropriate and effective variations in volume? ____

Eye Contact/Focus
Does the reader maintain appropriate and sufficient eye contact with the audience? ____
Does the interpreter make effective use of focus? ____

Language
Is the diction clear and precise? ____
Are sensory and image words properly emphasized? ____
Is the language used to its fullest potential? ____

Overall Effect
Did the interpretation contribute to the listener's understanding of the selection? ____
Did it contribute to the listener's enjoyment of the piece? ____
Was the reader's interpretation believable? ____
Was there a sense of completeness about the performance? ____

Total Score ____

Instructional Objective VIII

The student should be able to compare various methods of role analysis.

Performance Objective A

The student will develop a basic understanding of the fundamental processes of role analysis espoused by: Stanislavski (via Sonia Moore and Actor's Studio); Boleslavski; Grotowski; and Selden.

Background

While many of the subtler points of various methods of role analysis are better left to more advanced actors, secondary students can profit from fundamental concepts. Each actor will prefer to adopt parts of one method, or a combination of methods; the best comprehend the intricacies of different roles. The secondary student, if exposed to the working of various methods and their terminology, can begin to make the roles he/she plays more personal and thus more believable in performance. The teacher should resist the temptation to delve too deeply into each of the methods discussed below, lest the students become overwhelmed with character details or become frustrated because they cannot grasp all that is required of a professional actor in analyzing a role.

Activity

Through carefully organized lecture/discussion, allowing ample time for questions by students, present the basic tenets of each of the methods of role analysis listed below. While there are others that might be discussed, these provide an overview of the most widely used methods. During lecture/discussion, make certain to provide extensive examples of the method in practical application, actors who prefer this method, excerpts from interviews with students and teachers of the method, etc.

The Stanislavski System, commonly referred to as "Method" acting, adapted by Sonia Moore and Actor's Studio (see also texts by Uta Hagen and Lee Strasberg). Basic concepts and important quotations from Stanislavski are provided below:

The Stanislavski System—A Summary

The system makes a science out of theater art.

It counteracted the artificial, declamatory style of acting.

Simplicity and stage truth became important principles; the system emerged as a vigorous weapon against overacting, clichés, and mannerisms.

Theater experts throughout the world agree that it is the actors capable of discovering the inner life of the person they portray, actors capable of building "the life of the human spirit," as Stanislavski called it, who will lead the theater to progress.

"The goal of art is spiritual communication with people."

"A gesture is a movement not of the body, but of the soul."

"Give me actors . . . who have learned this method of work, and I shall be able to stage a play in six or seven rehearsals." (The system teaches an actor to work independently and therefore to accomplish what the director demands of him/her.)

"There is no Stanislavski System. There is only the authentic, incontestable one—the system of nature itself."

"Artists who do not go forward go backward."

"There are no small parts, only small actors."

"The difficult must become habit, habit easy, and the easy beautiful."

The system cannot be learned by heart; it has to be assimilated, absorbed gradually. It must be learned as an unbreakable whole, without dividing its various elements.

In all exercises and improvs, the actor must think of three steps: beginning, development, and end.

The Magic If: "What would I *do* if I were in that situation?" This approach transfers the character's aims into the actor's.

Given Circumstances: Include the plot of the play, the time and the place of the action, the conditions of life, the director's and the actor's interpretation, the setting, props, lighting, sound effects—all that an actor encounters while creating a role.

Biography: Using imagination, complete all time up to present life of the character; the biography gives the actor perspective and a feeling of belonging in the role.

Subtext: This is the meaning of lines not included in the written word. ("Spectators come to the theater to hear the subtext. They can read the text at home.")

Circles of Attention: The actor must limit his/her concentration to:

Small circle—small area which includes the actor, and perhaps the nearest object

Medium circle—several persons, or groups of furniture. Examine this gradually, not trying to take it all in at once.

Large circle—Everything an actor can see on stage

When an actor feels that his/her attention is wandering, he/she should immediately direct it to a single object and concentrate on it (small circle of attention). When he/she succeeds and surmounts the difficulty, he/she can enlarge his/her circle.

The "I Am": This occurs when an actor brings everything he/she does to the maximum of truthfulness and feels as if he/she were doing it in real life. Even the smallest untruth in the execution of a physical action destroys it.

Super Objective and Through-line of Action: The super objective is the main goal of the actor, pursued through the entire play. The through-line of the action is the active execution of the super objective, the inner content of events expressed in action.

Boleslavski, as presented in *Acting: The First Six Lessons.*

This method focuses upon detailed examination of every moment and aspect of the actor's given role, including details of incidents which may prompt

emotional recall, details of physicalization, and details of observed behavior, mannerisms, and business. Below are several of Boleslavski's exercises (as explained to the "creature"). Students may find it helpful to try these on their own, and then record them in their acting logs and discuss them in class:

- Have a student select one moment or incident from his/her past, such as *the creature's* recalling saying good-bye to his/her brother who is boarding a ship (p. 44). Then, while concentrating on this moment, the student will relate *all*, even the most finite, details of that incident, while building an emotional atmosphere surrounding that incident. *Caution:* Warn the student to avoid any especially traumatic incident which may recall unpleasant feelings, unless the student is mature enough to view the exercise in the proper perspective, as preparation for a given role.
- Have students observe one complete action as performed by someone else, such as Boleslavski's observation of the pouring of tea (p. 106 of Boleslavski). Then, shortly afterward, recall *every* aspect, no matter how specific or intricate, of *every* part of the face and body utilized in performing that action.
- Have students (see p. 111 of Boleslavski) select a portion of their day (the same time every day, although 15 minutes is advised rather than Boleslavski's one hour daily) and concentrate on every sensory detail of their surroundings and the people they encounter, including voice and the words they say. Then, in the next 15 minutes, have them recall with as much detail as possible everything about the *previous* day's period.

- **Grotowski** (as proposed in *Towards a Poor Theatre*. Much of Grotowski is based upon the teachings and principles of Antonin Artaud.) *Caution:* Do not provide students with copies of Grotowski's book or make any reading assignments in it, as much of it is beyond their emotional or academic grasp. Grotowski places a major emphasis upon the ensemble, and the theatrical product that grows out of that ensemble's interaction in rehearsal. Through lecture and discussion, present to students the principles of Grotowski (pp. 255-262):
- In acting, we play a double game of intellect and instinct, thought and emotion; we try to divide ourselves artificially into body and soul.
- The opportunity to develop a role within an ensemble must be treated in a disciplined manner, with a full awareness of the responsibilities involved.
- In creating a role, we fight to discover, to experience the truth about ourselves; to tear away the masks behind which we hide daily. Every aspect of an actor's work dealing with intimate, personal matters should be protected from incidental remarks, indiscretions, nonchalance, idle comments, and jokes.
- An actor, in creating a role, can be guided and inspired only by someone (producer/director) who is wholehearted in his/her creative activity.
- As the ensemble rehearses, private conflicts, quarrels, sentiments, and animosities must be kept in check insofar as they might deform and wreck the creative process. Order and harmony are essential to the creation of a role. Without them, a creative act cannot take place. Here we demand consistency.
- Any form of shamming in one's work is completely inadmissible.
- A creative act of quality flourishes only if nourished by the living organism. Therefore, we are obliged to take daily care of our bodies so that we are always ready for creative tasks.
- Creativity is boundless sincerity, yet disciplined.
- In creating a role, the actor must first work out a point of orientation and then act accordingly and in a coherent manner. This point of orientation may be the result of natural, personal, or character convictions, prior observations, and/or experiences in life. The basic foundations of this method constitute the collective points of orientation for the ensemble.
- The actor's first duty in creating a role is to grasp the fact that no one wants *to give* him/her anything; instead they plan *to take* a lot from him/her.

Selden (as developed in *First Steps in Acting)*
This method focuses upon the actor as image-maker, interpreting the playwright's words as literary symbols to which the actor adds devices of tone, gesture, and inward vision to create an outward image sensible and meaningful to spectators. ("Inner feelings must be made sensible to the audience," p. 19.) The most important single concept of Selden is that of motivation; every action, every line, and every beat toward the accomplishment of an objective must be motivated. Essential concepts to be presented to students are: motivation; master image; effective presence; fundamental action/accessory actions; surface imagery/under imagery; kinesthetic tone; and the purpose of stage pantomime in creating a role.

Assessment

Through answers to discussion questions and entries in logs, the student will demonstrate an understanding of each of the above methods and ways in which he/she might adopt portions of them in creating a given role.

Instructional Objective VIII

The student should be able to compare various methods of role analysis.

Performance Objective B

The student will demonstrate the ability to analyze a role according to the method or combination of methods which he/she finds most effective in performance.

Activity

First, have students write in their logs the answers to general, fundamental questions about the character they are playing, such as those provided in the Sample Character Description Worksheet and worksheet on Character Analysis above. (Other areas to consider are provided in Appendix A.) Then, discuss

with the class which of the methods that have been reviewed in class (see Performance Objective A, above) might be most helpful in analyzing their particular roles. Have them record in their logs information which the method has caused them to discover about their character. Work with each group to answer questions about each method; clarify points, and help students apply principles of a given method to their particular roles. Devote another class period to discussion about applications which they believe will help them. In leading discussion, use deductive questioning to bring out specifics about the application process. For instance: How might your fear on the first week of Theatre I be useful to this character, who is about to join a new group? Why would the observation of the process of setting a table be important to the creation of your role, since she is refined and born into wealthy surroundings?

As students begin to rehearse scenes, and you work with individual groups, continue to use the terminology of the acting methods the groups have chosen and to guide students in applying these methods.

Assessments

- The student will express (in writing or orally) the rationale for selecting one or another method of acting, using as guidelines ease of understanding, ease of adaptability, and effectiveness in achieving desired objectives.
- The class will evaluate solo performances to determine believability, a clear sense of stage truth, and the effectiveness of the chosen acting method.

Instructional Objective VIII

The student should be able to compare various methods of role analysis.

Performance Objective C

The student will broaden his/her understanding of the variety of acting methods.

Background

Some of the most challenging and provocative writing about the essence of acting theory is concerned with the ways various actors approach their art. Methods are the presentational and representational approaches to arriving at a characterization, which may then be enacted in several different styles.

Choose certain acting theorists for exploration. The number of theorists who have studied acting approaches is enormous. In determining how many and which theorists to research, you should be guided by the availability of resources and time, and by the sophistication and interest of the students.

The suggested list which follows reflects the range of acting approaches from "ueber marionetten" to "living the part." Reference works or original source material is cited for each. In addition, the ideas of all of those listed here are either quoted or described in *Actors on Acting* by Cole and Chinoy.

Antonin Artaud. *The Theatre and Its Double.*
Jean-Louis Barrault. *Reflections on the Theatre.*
Richard Boleslavski. *Acting: The First Six Lessons.*
Bertolt Brecht. *Brecht on Theatre.* See "The Alienation Effect."
Peter Brook. *The Empty Space.*
Gordon Craig. *On the Art of the Theatre.*
Jerzy Grotowski. *Towards a Poor Theatre.*
Gotthold Lessing. *The Hamburg Dramaturgy.*
Constantin Stanislavski. *An Actor Prepares.*
———. *Building a Character.*
Lee Strasberg. *Strasberg at the Actor's Studio.*

Activity

Assign students individually or in panels to research the ideas advanced by the actors, directors, and playwrights selected by you. Allow time for adequate investigation.

Read aloud Hamlet's advice to the players and discuss it. Attempt to lead students to an understanding of Shakespeare's approach to acting. This discussion will make it easier for students to understand acting theories that they will encounter later.

Have students present to the rest of the class the information they have gathered during their research, comparing it with what they have previously learned about acting theory. As their body of knowledge grows, they will encounter many variations and ramifications of the basic dichotomy between presentational and representational methods. Students will see that many theorists attempt to utilize the best parts of both in drawing up methods of their own.

Assessment

The student will prepare and present a short oral report summarizing the material he/she has researched.

Resources

The following works provide additional material on some of the acting methods associated with the theorists mentioned in this activity, while, in many cases, advancing methods of their own.

Robert Benedetti. *The Actor at Work,* 3rd ed., lessons 14-18.
Derek Bowskill. *Acting: An Introduction.*
Kenneth Cameron and Theodore Hoffmann. *The Theatrical Response.*
Toby Cole and Helen Krich Chinoy. *Actors on Acting.*
John Gassner. *Producing the Play.*
Stanley Glenn. *The Complete Actor.*
Edward Goodman. *Make Believe: The Art of Acting.*
Charles McGaw. *Acting Is Believing,* 4th ed.
Jerome Rockwood. *The Craftsmen of Dionysus.*
Constantin Stanislavski. *An Actor Prepares.*

Unit Three—The Actor Explores the Performance

Introduction

Once the advanced acting student has successfully mastered the objectives of Units One and Two, he/she should be ready to move on to actual performance. It is extremely important that teacher and class mutually assess the students' readiness to move into Unit Three. Without the proper understanding of the demands of script and characterization, performance will be mere word-level, characterless recitation of lines. It is also important that Unit Three be taught sequentially, so that the skills of characterization are applied to a performance that can be knowledgeably critiqued by the teacher and class together. Skills of timing and pacing and the various demands of different styles and periods of acting should be taught after general skills of performance have been mastered. The unique demands of Children's Theatre and Reader's Theatre require separate consideration as well.

Throughout this unit, the teacher should stress the cooperative, collaborative nature of scene work. Instructional Objective IX reiterates the need for students to function effectively as members of a *group*. The teacher may find it necessary to periodically review with students the need to fulfill their responsibilities to the group (memorizing lines on time, bringing in necessary prop items, etc.). Failure to do this by a few students can jeopardize the entire class's achievement of the objectives of Unit Three.

Outline

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objectives

The student will:

C. Utilize previously developed skills in presenting the character in a scene
D. Demonstrate critical skills in self-evaluation following a performance

Instructional Objective VII

The student should be able to develop theatrically effective techniques of timing and pacing

Performance Objectives

The student will:

A. Demonstrate an understanding of the difference between timing and pacing
B. Apply techniques of timing and pacing to his/her performance of scenes

Instructional Objective IX

The student should be able to function effectively in a group performance of a scene.

Performance Objectives

The student will:

A. Develop and utilize an actor's checklist of the individual's responsibilities before, during, and after performance
B. Demonstrate an understanding of the actor's responsibilities to the director, fellow actors, production staff, and crews
C. Develop an awareness of common acting problems posed by error or the unexpected, and develop the flexibility and confidence to handle them
D. Utilize a variety of rehearsal techniques in preparing a group scene for performance

Instructional Objective VI

The student should be able to demonstrate in performance the special skills required for stylized and period acting.

Performance Objectives

The student will:

A. Demonstrate a knowledge of the major acting styles—Greek to twentieth century realism
B. Demonstrate in performance the differences between proscenium, thrust, and arena acting

Instructional Objective X

The student should be able to demonstrate basic techniques peculiar to Children's and Reader's Theatre.

Performance Objectives

The student will:

A. Demonstrate in performance a knowledge of the unique characteristics of Children's Theatre
B. Prepare and perform a Reader's Theatre presentation, adhering to the techniques and characteristics unique to that form

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objective C

The student will utilize previously developed skills in presenting the character in a scene.

Background

The ultimate challenge to the actor is to move from theory and rehearsal to performance. No matter how thorough the study of the character, or how

exhaustive the rehearsal, the crucial moment for the actor is the performance. Can he/she communicate with the audience? Can he/she compel their attention, excite their emotions, enhance their understanding? Can he/she close the circle with the audience, turning the performance into a dramatic experience?

The actor will discover that at one time he/she may live his/her role intensely in a performance, yet it may fall flat; another time, he/she may not feel his/her role at all and yet his/her performance may sparkle in the audience's eyes. The actor should not worry about feeling the magic in performance although it is splendid if it comes—but should concern himself/herself with performing the role as he/she has rehearsed it, with the concentration and energy needed to create the life of the character on stage so that the audience perceives that life and responds to it. The key to truly successful stage performance is the actor's awareness of the audience's responses as he/she shapes his/her presentation.

The actor's performance is split three ways. Part of him/her is portraying a dramatic/comic character; part of him/her is entertaining the audience with his/her technical skills, and the rest of him/her is observing his/her own performance and the audience's response to it and working to constantly improve it as he/she goes along. This aspect of acting is sometimes called the *third circle*, and this part of the actor is called the *third self*.

No matter how closely the actor may identify with his/her character, he/she always remains himself/herself. To say that the actor *becomes* the character is ultimately as false as to say that an artist's self-portrait *is* the artist. No matter how deeply the actor may probe the inner life of the character, his/her own consciousness in performance remains on another level. The actor's task is to show the audience only the image of the character and to let no glimpse of his/her own personality through.

In performance before an audience, this third self is in contact with the audience, covertly in representational acting, directly when presentational acting is called for. When playing comedy, the actor must delay for laughs, even unexpected ones. Holding a pause is a skill that requires a keen sense of each audience's sensibilities. Not only pacing, but making choices as to degree of intensity, subtlety in use of body language, amount of vocal projection, and many other aspects of performance variables are all influenced by the actor's perception of audience responses (see Instructional Objective VII).

The actor in performance cannot become so immersed in his/her character's inner life as to jeopardize his/her functions as a performer and self-critic. He/she must always maintain control of his/her performance techniques. An actor comes onstage to entertain an audience, and to do that, he/she must be as keenly aware of them as of himself/herself.

Activity 1

Have each student perform the scene that he/she has previously prepared for the class. If possible, invite other interested students (perhaps a dramatic literature or oral communication class) to join the audience. Have each scene group give a brief introduction to the scene which provides necessary exposition and character identification. Encourage each group to quietly prepare props, get into character and costume, and prepare mentally, while the scene prior to theirs is being performed. Whatever time is available between scenes or at the end of the period can be spent in discussing the scenes presented, with the focus on evaluative criteria given in the worksheet below. If time permits, have each student complete this worksheet immediately after each scene.

Activity 2

Allow students to utilize class critiques for improvement by providing a week of in-class rehearsal time; then have students perform their scenes again. Lead a general class critique session, utilizing guidelines in the Character Performance Evaluation worksheet. Emphasize the positive aspects of improvement in the second performance of each scene, and specific skills that were better.

Assessments

- The student, working in a group, will demonstrate mastery of specific acting skills developed in Units One and Two, as verified by criteria in the worksheet below.
- The student, as a member of the audience, will demonstrate awareness of specific acting skills as strengths or weaknesses in the scenes he/she watched, through comments in critique discussion or in written critiques.

Character Performance Evaluation Sheet

Rating Scale: 4 – Excellent 3 – Good 2 – Adequate 1 – Fair

	Rating	Comments
Preparation		
Warmed up – prepared	_____	_____
Adequately rehearsed	_____	_____
Selection and cutting of scene	_____	_____
Performance		
Voice:		
Projection	_____	_____
Articulation	_____	_____
Appropriateness for character	_____	_____
Body:		
General physicalization	_____	_____
Gestures and mannerisms	_____	_____
Facial expression	_____	_____
Stage presence	_____	_____
Believability (overall)		
Line interpretation	_____	_____
Consistency of character	_____	_____
Choices of character	_____	_____
Concentration and memorization	_____	_____
Spontaneity (illusion of the first time)	_____	_____
Actions	_____	_____
Reactions (stimulus-response)	_____	_____
Transitions	_____	_____
Timing of lines	_____	_____
Pacing of scene	_____	_____
Energy	_____	_____
Emotion	_____	_____

General Comments: _____

Instructional Objective V

The student should be able to create character images which synthesize all elements of the acting process and reflect a variety of emotional responses.

Performance Objective D

The student will demonstrate critical skills in self-evaluation following a performance.

Background

In addition to analyzing the script and the character, actors must also analyze their own performances in an effort to bring believability to their characterization. It is through practice and ongoing evaluation that acting skills are sharpened and perfected.

The actor is never *lost* inside a character but always maintains a detached objectivity in order to evaluate the effectiveness of his/her performance. He/she measures success and satisfaction by applying self-determined criteria to his/her performance. George C. Scott is quoted in Robert Benedetti's *The Actor at Work* from an interview:

> I think you have to be schizoid in three different ways to be an actor. You've got to be three different people: you have to be a human being, then you have to be the character you're playing, and on top of that, you've got to be the guy sitting out there in row 10 watching yourself and judging. . . .[1]

Activity 1

Divide the class into groups. Have each of these groups brainstorm the question "By what criteria does the actor evaluate his/her performance?"

Record on an overhead projector or chalkboard all the suggestions, organizing them under headings. From this, the class will develop an instrument of personal evaluation for the actor to use after performance. Key words or phrases that should emerge include: concentration, awareness, audience and character reaction, interaction, breaking or maintaining character, consistency, credibility (believability), and spontaneity.

For a suggested form that might be used as a guide, see the worksheet below.

Assessment

The student will assess his/her own performance using an instrument of performance evaluation.

Resource

Robert Benedetti. *The Actor at Work*, 3rd ed.

---

[1]Benedetti, Robert L. *The Actor at Work*. Englewood Cliffs, N.J.: Prentice-Hall, 1976, p. 242.

A Suggested Performance Self-Evaluation Instrument

	Yes	No
Concentration		
Did I develop the three circles of concentration?	____	____
First circle. Concentrate on self in character.	____	____
Second circle. Include other actors and the stage environment.	____	____
Third circle. Include the audience.	____	____
Did I maintain this concentration?	____	____
Did I use this concentration to energize my performance?	____	____
Did my concentration produce intensity?	____	____
Did I focus my full mind and body on the performance?	____	____
Consistency		
Was my character consistent? Did it break at any point?	____	____
Were the voice and body used consistently and in keeping with the character?	____	____
Credibility		
Did I believe in the given set of circumstances?	____	____
Did I project my belief through voice and body?	____	____
Did I interact with other actors and with the environment spontaneously and in character?	____	____
Communion		
Was I aware of the audience and its involvement in the performance?	____	____
Did I achieve an empathy with the audience?	____	____
Did I sense and use the audience feedback in my performance?	____	____

Background for Activity 2

An essential element of performance is consistency of characterization. The character must always appear spontaneous and credible, not just from time to time. Consistency, which depends heavily on concentration and practice, is the quality that unifies the characterization that the actor has been working to achieve through the process of analysis, assimilation, empathy, exploration, and choice. The actor should always evaluate his/her consistency in performance.

Activity 2

Divide the class into a performing group and an observing group. Assign the performing group to do an improvised scene that will bring various characters into social interaction. A TV talk show, such as "Meeting of the Minds," a simulated cocktail party, or a trip in an airplane are suggested points of departure.

Instruct the participants that they are to remain in character, responding to all stimuli in terms of their character traits, objectives, and motivations. Ask each actor, one at a time, to verbalize an inner monologue during the course of the exercise. Side coach particular actors upon occasion to provide them with unexpected stimuli.

Tell the observing group to note in writing any breaks in character or other inconsistencies of performance.

After each scene, lead a class critique advising the actors of inconsistencies in their characterizations.

Return to this exercise frequently, in differing formats and with changing casts, until all the students have demonstrated consistency of characterization.

Assessment

The student will demonstrate his/her knowledge of character consistency by demonstrating it in performance.

Activity 3

Following the performances of scenes (Performance Objective C, above), discuss with students the extent to which each group (or individual actor) stayed consistently in character. Then, have each actor evaluate in writing (in the actor's log or on a separate paper to be turned in) both the extent to which he/she stayed consistantly in character during the scene and ways in which he/she feels he/she can stay more consistently in character in future scenes. (This would be a good activity to perform *between* the first and second performances of a scene—see above.)

Assessment

The student will evaluate the extent of his/her consistency and identify ways to improve it in a written self-evaluation.

Instructional Objective VII

The student should be able to develop theatrically effective techniques of timing and pacing.

Performance Objective A

The student will demonstrate an understanding of the difference between timing and pacing.

Background

Once general performance skills have been mastered, or between the first and second performances of a scene (see Performance Objective C, above), students should be made aware of the crucial importance of proper timing and pacing. These are integral factors in both serious and comic acting; caution students that this involves more than just *comic* timing. This could easily be worked into post-performance critique discussion and stressed in later critiques.

Activity

Through lecture/discussion, explain the concepts of timing and pacing, providing the class with copies of scripts (comedy, such as Neil Simon, is recommended). Go over the pages of a selected scene with the students, having various class members read the parts uniformly rapidly, then more slowly but still at a fairly uniform speed, to illustrate *pace*. Discuss the difference in interpretations.

Then, take a five- to six-line segment that contains a setup and a punch line for humor, and have students read these with varying pauses and at various tempos. Discuss with the class the degrees of humor that result. A similar activity may be done with a dramatic script, with discussion focusing upon the intensity of the dramatic impact of each moment. Follow up by discussing with students the need to carefully work and rework a scene for the precisely correct timing of each line as well as the overall pace of the scene.

Assessment

The student will demonstrate (orally or in writing) an understanding of the difference between timing and pacing and be able to give valid examples of each.

Instructional Objective VII

The student should be able to develop theatrically effective techniques of timing and pacing.

Performance Objective B

The student will apply techniques of timing and pacing to his/her performance of scenes.

Activity

Have students select short scenes which have either a considerable number of comic moments or a strong dramatic moment which is built to a climax. Allow no more than four to five minutes per person. *Note:* This activity may be integrated with the scene preparation and performance for Instructional Objective V (above) if desired. Evaluative discussion should, however, give separate consideration to timing and pacing.

Work with student scene groups in front of the class, as a director would in rehearsal for a production. Encourage class members to contribute ideas in

an orderly fashion to the work-through of the scene to help achieve the proper timing and pacing. If the scene becomes overworked to the point of becoming stale (so that no amount of work on timing seems profitable any longer), go on to another group and return to the first scene on a following day.

While students are preparing scenes for performance, circulate among the groups for two or three class periods to assist with the timing and pacing of scenes. The scenes should then be performed for the class or a small audience of friends/family. Afterward, hold a class discussion, focusing on the extent to which timing and pacing contributed to effective comic or dramatic moments.

Assessment
The student will demonstrate the techniques of effective timing and pacing in his/her scene.

Instructional Objective IX

The student should be able to function effectively in a group performance of a scene.

Performance Objective A

The student will develop and utilize an actor's checklist of the individual's responsibilities before, during, and after performance.

Background
The periods before, during, and after performance each require the actor to fulfill different responsibilities. Pre-performance activities for the actor cover two distinct periods:

- The rehearsal period from read-through to final dress rehearsal
- The performance period from arrival at the theatre to curtain.

Post-performance activities also cover two time periods:

- The period following each performance.
- The period following the run of the show.

The period during each performance is self-explanatory.

Each of these five time periods demands certain behaviors from the actor. The following activities are designed to make the actor aware of these responsibilities and to ensure that he/she fulfills them.

The rehearsal period demands that the actor be properly prepared. The mental state or frame of mind must be serious. The actor must be *open* to the possibilities that rehearsal presents. Rehearsal is a time for the active exploration of character. It should be a positive time, wherein the actor explores, discovers, and creates character. The give and take of the rehearsal situation requires cooperation between actor and director and between actor and other actors. Rehearsal time also includes those moments when the actor works alone, seeking and finding the essence of a character. The actor must come to rehearsal prepared. The actor must arrive on time, dressed in proper rehearsal clothing and ready to perform warm-ups before the actual start of rehearsal. The actor must arrive prepared to accomplish the announced rehearsal goal (e.g., lines and blocking memorized). The actor brings all required materials to the rehearsal. The actor must be acquainted with the set and the stage (or rehearsal space), familiar with the location of first aid equipment, fire alarms, and exits. The actor must make a list by act and scene of all costumes and props he/she uses and all costume and make-up changes in which he/she is involved.

Stress the responsibilities that *follow* a performance. All too often, once a performance or production has ended, student enthusiasm and desire to remain connected with the show wane. This can be extremely frustrating to the director, the stage manager, and other students who *do* bear their share of the responsibility. Remind students frequently that a performance *does not end* with the final curtain and applause. Stress the professional nature of following through on post-performance responsibilities.

Activity 1

Have the students develop a list of activities to be accomplished for each rehearsal. Have students exchange, amend, and add to one another's lists. (See the checklist on page 42.)

Assessment

- The student will write in his/her actor's log a complete list of rehearsal/performance responsibilities.
- The student will fulfill his/her rehearsal/performance responsibilities during each class rehearsal.

Resources
Hardie Albright. *Stage Direction in Transition*, chapter 12.
Alexander Dean and Lawrence Carra. *Fundamentals of Play Directing*, 4th ed., chapter 13, part V.

Activity 2

Have each student develop a checklist of activities to be accomplished between arrival at the theatre for performance and curtain time (e.g., check in with stage manager; apply makeup; check costume; check props; do warm-ups, and so on). Have students exchange, amend, and add to each other's checklists. The checklist should be placed on an index card kept in the makeup kit and utilized at each performance of a scene or play. (See checklist of pre-performance activities on page 42.)

Assessment

- The student will present a written checklist to the teacher and place a sample in his/her actor's log.
- The student will fulfill his/her pre-performance responsibilities.

Resources
Carl Allensworth. *The Complete Play Production Handbook*, p. 323.
Robert Benedetti. *The Actor at Work*, 3rd ed., lesson 19.

Activity 3

The performance itself imposes several responsibilities on the actor. Many of these are generally expressed in absolute and negative terms (e.g., never break character; never miss an entrance; never touch anyone else's prop or costume). Some are expressed in equally absolute but positive terms (e.g., concentrate; check your costume before entering; be prepared). Have each student produce a checklist of dos and don'ts for the actor during a performance. Have them exchange, amend, and add to each other's lists. (See the checklist of performance responsibilities below.)

Assessments

- The student will write in his/her actor's log a complete checklist of dos and don'ts for the actor *during* performance.
- The student will demonstrate responsibility and disciplined behavior during performances.

Suggested Checklist of Rehearsal Responsibilities

1. Promptness
2. Preparedness
   - A. Rehearsal assignment completed
     - Materials
     - Script
     - Pencil
     - Rehearsal Clothes
     - Special items—dance shoes or props
   - B. Warm-Ups
   - C. Awareness of Rehearsal Goal
3. Participation
   - A. Active
   - B. Positive
   - C. Cooperative
   - D. Receptive
   - E. Diligent
   - F. Serious
4. Safety
   - A. Location of first aid equipment
   - B. Location of fire alarms and of exits
5. Preparation for Performance
   - A. List of costumes and changes
   - B. List of makeup needs and changes
   - C. List of props used
   - D. List of stage entrance/exit points and time between each
6. Availability
   - A. Continuous presence in the rehearsal/ performance area
   - B. Report of accident or illness to stage manager

Suggested Checklist of Pre-Performance Activities

1. Arrive prepared and rested.
2. Check in with stage manager.
3. Check costumes.
4. Check props.
5. Apply makeup.
6. Do warm-up.
7. Dress.
8. Take places on call.
9. Build circles of concentration.

Suggested Checklist of Performance Responsibilities

Don'ts

1. Don't change blocking, business, or character interpretation without consulting the director and/ or stage manager.
2. Don't break character.
3. Don't miss an entrance.
4. Don't handle or use anyone else's prop or costume.
5. Don't talk or watch in the wings.
6. Don't get in the crew's way.

Dos

1. Concentrate.
2. Be energetic and alert.
3. Be spontaneous.
4. Listen onstage and offstage.
5. Be pleasant and well-mannered backstage.
6. Check your costume and makeup before entering stage.
7. Check props before entering stage.
8. Monitor audience reaction.

Suggested Checklist of Post-Performance Activities

1. Replace props.
2. Hang up costumes.
3. Clean up makeup area.
4. Clean up dressing room.
5. Get completely out of costume and makeup before greeting public.
6. Clean all personal costume items before the next performance or as needed.

Suggested Checklist of Post-Run Responsibilities

1. Remove all personal belongings from backstage.
2. Clean and return all intimate costume apparel.
3. Clean makeup area thoroughly.
4. Clean dressing room thoroughly.
5. Assist in strike.
6. Discharge all financial obligations (lost vocal parts, costume items, etc.).

Activity 4

After each performance the actor must fulfill several responsibilities (e.g., replacing props and costumes, cleaning up personal makeup area, collecting personal costume items for cleaning as needed, getting out of costume and makeup before appearing in public). Have students write a checklist of the actor's responsibilities following each performance. Have them exchange, amend, and add to each other's list. (See suggested checklist of post-performance activities on page 42.)

Assessments

- The student will write in his/her actor's log a completed list of actor's responsibilities following each performance.
- The student will fulfill his/her post-performance responsibilities.

Activity 5

Actor's responsibilities change once again at the closing of a show (e.g., removing personal items, assisting at strike, returning of script and/or score, discharging of financial obligations). Have the students write a checklist of an actor's post-run activities. Have them exchange, amend, and add to each other's lists. (See checklist of post-run responsibilities on page 42.)

Assessments

- The student will write in his/her actor's log a completed list of actor's post-run responsibilities.
- The student will fulfill his/her strike responsibilities.

Instructional Objective IX

The student should be able to function effectively in a group performance of a scene.

Performance Objective B

The student will demonstrate an understanding of the actor's responsibilities to the director, fellow actors, production staff, and crews.

Background

At no time is it more evident that theatre is a group art than during the rehearsal period and, ultimately, in performance. Cooperation and mutual respect are key elements in the success of any production. The actor, by the nature of his/her work, can easily lose sight of his/her dependence on and responsibility to others involved in the show. The recognition and acceptance of this dependence and responsibility are essential to an actor's success.

Activity

Divide the class into four investigative panels. Each panel will consider the relationship of the individual actor to: (1) the director, (2) other actors, (3) production staff (e.g., stage manager, assistant director, assistant stage manager, technical director, choreographer, musical and vocal directors), and (4) crew members. Have each panel discover this relationship through research, interview, and discussion. Each panel will then present its findings in a creative, nonlecture format (e.g., a congressional-style hearing complete with witnesses and examiners, a TV talk show, a theatrical presentation).

Assessment

The student will pass a quiz created by each panel on its assigned area of investigation.

Resources

Carl Allensworth. *The Complete Play Production Handbook.*
Roy A. Beck, and others. *Play Production in the High School.*
Robert Benedetti. *The Actor at Work,* 3rd ed.
Stanley L. Glenn. *The Complete Actor.*
Henning Nelms. *Play Production,* rev. ed.
Lawrence Stern. *Stage Management.*

Instructional Objective IX

The student should be able to function effectively in a group performance of a scene.

Performance Objective C

The student will develop an awareness of common acting problems posed by error or the unexpected, and develop the flexibility and confidence to handle them.

Background

"The best laid schemes 'o mice and men, gang aft a-gley,"[1] aptly describes the possibilities present in live theatrical production. Despite hours of meticulous rehearsal, accidents or errors do occur in performance—dropped lines, missed telephone cues, and so on. The complete actor must be able to cope with this reality coolheadedly and in character, by taking appropriate action or by ad-libbing through the unexpected incident without the audience being aware.

Activity

Lead a general class discussion on the topic of performance accidents and errors. Ask students to recollect stage problems that they have encountered or witnessed (e.g., forgotten lines, late entrances, misplaced props, incorrect sound effects) and to relate how the actors on stage tried to rectify the situation. Expand the subject to include hypothesizing on other likely situations and remedies.

After touching on many potential accidents and errors, record several of these situations, briefly describing each on a separate, *lettered* 3" x 5" index card.

Divide the class into groups and distribute the cards among them. Instruct each group to devise two or more improvisational situations in which one or more errors might reasonably occur. Have students record these situations on a set of *numbered* 3" x 5" cards, one improvisation per card. In addition to a brief summary of the scene to be improvised, each

[1]Robert Burns. "To a Mouse."

card should indicate the size of cast necessary and the letter or letters that refer to the particular accident/error(s) associated with it.

Collect the lettered accident cards.

Collect the numbered improvisational cards and shuffle them. Have each student in turn draw a numbered card. Permit each student five minutes to cast and prepare the improvisation. Have each cast present its improvisation to the rest of the class. During the course of each presentation, select a lettered card identifying an accident/error that is to be introduced to the improvisation. Do not inform the cast.

Instruct the cast to repeat the scene. See that the cast encounters the accident/error during the course of the performance and observe how coolly, correctly, and in character the actors resolve the situation.

Lead a class critique at the end of each second performance.

Assessment

The student will successfully adjust to and overcome acting problems in the context of a given scene.

Instructional Objective IX

The student should be able to function effectively in a group performance of a scene.

Performance Objective D

The student will utilize a variety of rehearsal techniques in preparing a group scene for performance.

Background

Until now, the thrust of this course has been on the preparation, rehearsal, and performance of the individual actor. While this is sufficient for performing *The Belle of Amherst, Give 'em Hell, Harry,* or *Mark Twain Tonight,* most actors will appear in plays with other actors. The skills and etiquette of group rehearsal and performance also need to be explored.

For the focus and rhythm of a group scene to be realized, it is necessary that all actors meet the dramatic demands of the scene. Sometimes the psychological impact will flow from the way the scene sounds; sometimes, from the way it looks. Most often, both elements are fused in a scene. If actors are to work toward the same goal, they must possess "group-acting" skills, such as giving and taking stage, using eye and body contact, and suiting speech elements and body movements to an overall pattern. Even though the director will orchestrate these actions during rehearsal, it is the actor's responsibility to have mastered the skills as part of his/her basic training.

The best way to teach these skills is in the crucible of rehearsal. At the discretion of the teacher, ensemble skills and stylized acting skills (see Instructional Objective VI-A, below) might be combined in the scene work that follows.

In achieving this performance objective, students will gain experience in the blocking, rehearsal, performance, and evaluation of scenes ranging from two characters to a crowd. Several books containing scenes and listing sources are included in the resources following this activity.

Activity 1

Select enough group scenes to involve each student in at least one.

Divide the class into groups and cast each group in one of the scenes. Instruct the actors to memorize and rehearse the scene, with the help of a director, until it is ready for performance. During the rehearsals, have students explore varied stage placements (including giving and taking stage), different speech and movement rhythms, vocal harmonies and contrasts, use of eye and body contact, and improvisations as a means of learning these skills. During the rehearsals, emphasize reactions (rather than actions), group blocking, the use of balance in building and dissolving stage pictures, and other means of advancing the dramatic action.

Employ a variety of rehearsal techniques to ensure accomplishment of the skills mentioned earlier. Acquaint students and student-directors with such methods as:

- Experimental Blocking. It is often helpful to experiment. At times, the actors might be allowed to move freely, trying to find their own proper places in the scene. Let the actors give and take stage of their own volition. At other times, a strict set of blocking instructions should be followed. Combining these methods sometimes works. Ultimately, of course, the movement must be decided upon and set.
- Improvisation. In order to ensure that the actors understand the dramatic life of the scene and can communicate its meaning, it is necessary that they understand their characters' objectives. Create improvisational situations where characters are forced into new relationships and confrontations that require them to employ or reject eye and body contact and to give and take stage.
- Line Runs. Instruct the actors to run through their lines with alternating emphasis on speed, word accuracy, and cue pickups. As well as being a means of exploring for new values, this exercise also strengthens mechanical memory through drill and provides a change of pace from the normal rehearsal routine.
- Forced Eye Contact. Maintaining effective eye contact is often the secret to uncovering the dramatic excitement of a scene. Have the actors drill in sustained maximum eye contact and then explore the means of naturally breaking off and restoring such contact.

Assessment

The student will successfully demonstrate a variety of rehearsal techniques in preparing a scene for performance.

Resources

Samuel Elkind, ed. *28 Scenes for Acting Practice.*
———, ed. *30 Scenes for Acting Practice.*
———, ed. *32 Scenes for Acting Practice.*
Miriam A. Franklin and James G. Dixon III. *Rehearsal,* 6th ed., pp. 251-272.
Lewy Olfson. *Fifty Great Scenes for Student Actors.*

Ruth Rawson. *Acting*, appendix I, pp. 113-115.
Judith Roberts Seto. *The Young Actor's Workbook*, pp. 5-70.
Fran Averett Tanner. *Basic Drama Projects*, 3rd ed., pp. 257-265.

Activity 2

Each cast will give a final dress rehearsal of the scene prepared in Activity 1 before the class. The teacher will assign at least one student, but preferably more, to critique each actor in performance based on these guidelines questions:

To what extent:

- Did the actor focus on the action?
- Did the actor contribute to the stage picture?
- Did the actor contribute to the mood of the scene, physically and vocally?
- Did the actor listen and react to the other actors? To what extent did he/she listen and react appropriately? Consistently?
- Did the actor give and take stage at appropriate moments in the scene?

Assessment

The student will incorporate critique suggestions into his/her subsequent performance.

Activity 3

Discuss with the class the problems that crowd scenes present to both directors and actors. The actors must form an effective stage picture that focuses the action and adds to the emotional content of the scene. In addition to correct placement, the actors must come alive on stage, revealing the play's impulses through interaction with one another. Ad-libbing in character and in accordance with the style, tone, and setting of the play is required. A crowd scene must have a unified shape and rhythm. Often these scenes must build to a climax.

Divide the class into two groups. Each group will serve as audience to the other's performance.

Have one student portray a page or herald and the rest of the cast be a crowd or mob of English citizens in 1510, the time of Henry VIII, waiting outside the palace walls for news. Have the page enter four separate times, each time announcing one of the following:

- The birth of an heir to the throne
- The death of the king
- The declaration of a holiday
- The imposition of a tax

The crowd should improvise its response to each announcement.

Block the second cast by directing the actors' movements and stage placement and providing verbal responses. Have the second cast perform before the first group of students.

Lead a follow-up discussion that compares the performances of the casts in such areas as: stage pictures and focus; giving and taking stage; use of ad-libs; creation of moods; credibility of group or individual reactions; dramatic development of scenes; and relative strengths and weaknesses of directed vs. improvised crowd scenes.

Assessment

The student will contribute to an effective ensemble crowd scene by participating in one and evaluating the experience, and by observing and critiquing another scene.

Instructional Objective VI

The student should be able to demonstrate in performance the special skills required for stylized and period acting.

Performance Objective A

The student will demonstrate a knowledge of the major acting styles—Greek to twentieth century realism.

Background

One must not mistake mere swagger and exaggeration for an acting style. Just as theatre literature is a reflection of its time, so too are the styles of acting employed in the dramatization of that literature. They are outgrowths of the culture and technology of the period of history that produced them. The style of a performance is displayed by how the actors speak and move and what things they do as well as by the appearance of the production. Style should emerge out of the director's concept and vision; it should never be an external form into which the production is forced.

In order to recreate the style of acting designated by the director, an actor must examine the following: the period of history and its culture, including such elements as taste and manners, the social order, clothing and its influence on movement; the stage of the time that provided the physical environment for the plays; and the theatrical conventions used to meet the needs imposed by cultural or physical requirements.

A brief, nonexhaustive description of four major acting styles may be found in Appendix B.

Activity 1

Present the students with a list of major acting styles (see below). Have each student sign up for an in-depth group investigation of one style, utilizing textbooks, references, records, and/or films. Each group will identify and present to the class the characteristics of the acting styles that it investigated along with brief explanations of the origins or backgrounds of the style. Have the students gather and organize in chart form the characteristics of the various styles.

Major Acting Styles

- Classic Tragedy (Greek and Roman tragedies, French Neo-Classic theatre, *opera seria*, etc.)
- Farce (Greek and Roman comedies, medieval comedies, commedia dell'arte, Molière, etc.)
- Elizabethan (Shakespeare)
- Comedy of Manners (Restoration, eighteenth century, drawing room comedy, etc.)
- Nineteenth century Realism and Naturalism

• Twentieth century Realism, Symbolism, and Absurdism

Students should be advised to consider the following in their study of acting styles:

• How the dress of that period affected movement (restrictive shoes or corsets, voluminous skirts, tight bodices, etc.)

• The extent to which the dress of that period was practical or ornamental (e.g., Roman armor vs. seventeenth century peacock finery and wigs)

• The role of the sexes in the society of the period

• The degree of wit and wordplay in social exchanges of the period

• Accessories (e.g., swords, capes, snuff boxes, lorgnettes) which people of that period handled as props

• Customary styles of sitting, kneeling, and walking of the period

• The types of dramas and comedies written during the period, particularly those that reflected or satirized contemporary customs

• Religious or ritual/processional ceremonies of the period

• The use of gestures, mannerisms, or peculiarities of speech unique to that period.

• Social customs peculiar to that period (e.g., the *en passant* bow of the Restoration period, or the very proper deportment of Victorian times)

Assessment

The student will present, as part of a group, an oral report on the acting style of a chosen period.

Resources

The following texts have chapters on period acting styles:

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed.
Robert Cohen. *Acting Power.*
Louis Dezseran. *The Student Actor's Handbook.*
Bertram Joseph. *Acting Shakespeare.*
Jerome Rockwood. *The Craftsmen of Dionysus.*
Everett M. Schreck. *Principles and Styles of Acting.*

Also encourage students to consult history texts and costume texts such as Lyn Oxenford's *Playing Period Plays.*

Activity 2

Have each group from Activity 1 improvise a scene in which the students must demonstrate the correct stylized movement (e.g., walk, gesture, mannerism, stance, and so on) in the acting style of the period studied. The scene may be a simple meeting of friends on a public street which might require bowing or curtseying and specific posture or stance, or it could be as complex as a dueling match which might require swordplay, fainting, or dying.

Assessment

The student will demonstrate an understanding of stylized movement by performing it in his/her improvisation (The chart of characteristics developed by the class in Activity 1 may be used as guidelines for class critiques.)

Activity 3

Have each investigative group from Activity 1 perform a script-in-hand scene from the period it studied in Activity 1, emphasizing the vocal treatment of dialogue in the correct acting style.

Assessment

The student will demonstrate an understanding of the vocal elements of the period acting style by using them in performance. (A chart of style characteristics developed by the class may be used as guidelines for a critique.)

Activity 4

Have each investigative group from Activity 1 select an appropriate scene, prepare it, and perform it, utilizing the acting style it investigated.

Activity 5

Have each group of students select, prepare, and perform a scene from a period it did not previously investigate, using the chart from Activity 1 and the demonstrations of other groups in Activities 2, 3, and 4 as their guidelines. (*Note:* This activity may be repeated several times.)

Assessment

The student will demonstrate an understanding of the acting style studied by successfully incorporating the characteristics of that period into his/her performance. (The chart of characteristics developed by the class may be used as guidelines for class critiques.)

Instructional Objective VI

The student should be able to demonstrate in performance the special skills required for stylized and period acting.

Performance Objective B

The student will demonstrate in performance the differences between proscenium, thrust, and arena acting.

Background

When the actor who is trained in proscenium stage techniques encounters the arena or the thrust stage, he/she needs to make some adjustments to his/her normal method of acting. The preparation of the role and the character work-up process will remain the same, of course.

In both thrust and arena staging, the reduction of aesthetic distance (the close proximity of the audience) demands of the actors heightened concentration and discipline to prevent their being distracted. The fact that the audience is located either on three sides of the acting area or all around it presents the problem of how the actors are to be as "open" as possible to three or four sides of the stage; the solution is for the actors to move about more frequently and to change stance more often when acting in fixed positions. At the same time, head and body movements must remain natural to the characterizations and the dramatic situation.

In addition, the conventional terms of stage geography lose their meaning in arena staging. Directors often conceive of the stage as a clock face or compass superimposed on three concentric, lettered circles. (See Figure 1 below.) On the arena stage, too, actors lose the chance of temporarily breaking eye contact with the audience through the device of facing upstage; this means that the actor needs more sustained concentration than in proscenium staging.

For the actors, the transition from proscenium to thrust or arena staging represents a challenge to their acting skills and a refreshing change in developing techniques and presenting a character.

Activity 1

Have the students select a group scene which they have previously prepared. With the director, have them block and rehearse it for presentation on both the arena and the thrust stage.

Have the casts perform their scenes twice, once in arena and once in thrust. Lead the class in a discussion that compares the blocking and other presentational techniques required for each type of production.

Assessment

The student will demonstrate the ability to adapt his/her acting technique to accommodate the demands of the arena and thrust stages by utilizing techniques in performance which are appropriate to each mode.

Resources

Kenneth Cameron and Theodore Hoffman. *The Theatrical Response.*

Jerome Rockwood. *The Craftsmen of Dionysus.*

Geography of the Arena Stage

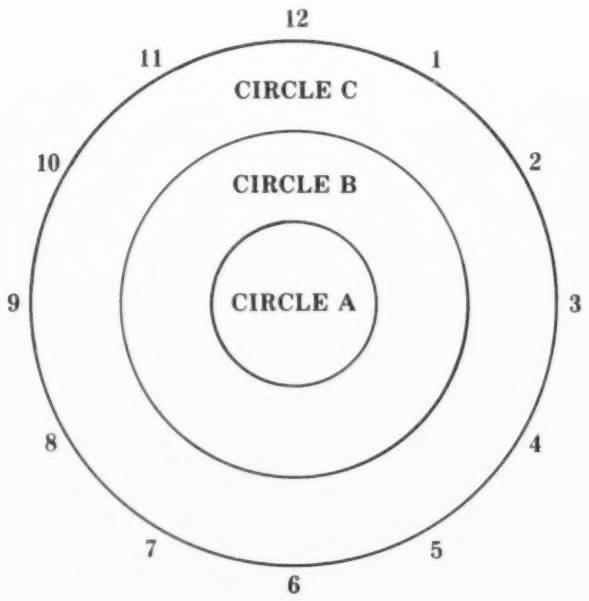

Figure 1

Instructional Objective X

The student should be able to demonstrate basic techniques peculiar to Children's and Reader's Theatre.

Performance Objective A

The student will demonstrate in performance a knowledge of the unique characteristics of Children's Theatre.

Activity 1

Introduce the subject of Children's Theatre in a brief lecture emphasizing its basic elements: appropriate stories, appropriate diction level, exaggeration of performers, and audience involvement. Next divide the class into groups of four or five and have them select an award-winning children's story (e.g., *Sylvester and the Magic Pebble, Where the Wild Things Are),* and prepare a five- to ten-minute performance of it using a narrator to relate the story as it is acted out in mime by the other actors. (This may require doubling and tripling of roles. *Note:* Give the students at least a week to prepare this performance. Emphasize exaggeration of movement, facial response, and vocal characteristics to enhance the storytelling. Encourage the development of a portion of the production which requires audience response or participation.

Assessment

The student will participate in a successful performance of a story either for the acting class students who will role-play K-3 students or, *preferably,* for the Child Development Class at the school or at area elementary schools.

Activity 2

Have each Children's Theatre group (from Activity 1) develop an original children's story through a series of improvisational games. Students might, for instance, improvise animals with human-like traits (a selfish frog, etc.) and/or animal-like people (a mayor who struts and preens like a rooster, etc.). Then, improvised dialogue among these "characters" and conflicts introduced by other class members could result in a rough script (with perhaps a tape recorder handy). Also, students might improvise simplified versions of current events (e.g., a "Watergate" among the robber foxes, or a "hostage crisis" among the barnyard animals). For extensive improvisation, refer to Spolin, *Improvisation for the Theatre.* Emphasize again the need for directness, simplicity of language and story line, and exaggeration of all aspects of performance.

Assessment

The student will perform successfully in his/her original children's story either for the students of the acting class who will role-play K-3 students or, *preferably,* for the Child Development Class at the school or at area elementary schools.

Resources

Viola Spolin. *Improvisation for the Theatre.* (See for improvisational games.)

Instructional Objective X

The student should be able to demonstrate basic techniques peculiar to Children's and Reader's Theatre.

Performance Objective B

The student will prepare and perform a Reader's Theatre presentation, adhering to the techniques and characteristics unique to that form.

Activity 1

Have the students discover the characteristics of Reader's Theatre by researching the topic. (Coger and White's *Reader's Theatre Handbook* is especially helpful.) The results of the study should reflect these basic characteristics of Reader's Theatre:

- Actors rely on scripts during performance.
- The focal point of the performers is offstage.
- Scenery and costumes are minimal or nonexistent.
- A narrator is usually employed.
- The emphasis of the performer is on the *sound* of the text and its meaning.

Assessment

The student will list in writing or in discussion the characteristics unique to Reader's Theatre.

Resources

Leslie I. Coger and Melvin R. White. *Reader's Theatre Handbook*, 3rd ed.

Charlotte Lee and Timothy Gura. *Oral Interpretations*, 6th ed.

Activity 2

Have students select a 10- to 15-minute portion of a published script. Provide 3 class sessions for them to apply the concepts in Activity 1 to their selection. While they are preparing, circulate among groups and sidecoach. Have students perform these scenes in Reader's Theatre style for the class or other classes. Follow readings with an evaluation discussion.

Assessment

The student will demonstrate proper applications of Reader's Theatre technique in performance.

Activity 3

Divide the class into groups of four or five. Have them select a suitable general topic: love and marriage; the eighties; parents and children; etc. Have each group select and arrange material from novels, short stories, or collections of poetry and plays for presentation as a Reader's Theatre. This material when compiled should not exceed 15 minutes. (Students should use the skills mastered in Instructional Objective III, Performance Objective A, for selection and arrangement of material.) Have the students stage and rehearse their presentation. (Students should use the skills mastered in Instructional Objective V, Performance Objective A, for rehearsal and preparation. In addition refer to Coger and White's *Reader's Theatre Handbook* for staging information.)

Assessment

The student, as part of a group, will successfully perform in Reader's Theatre either for the class or, *preferably*, for at least one Oral Communication class, demonstrating proper Reader's Theatre technique.

Resources

Leslie I. Coger and Melvin R. White. *Reader's Theatre Handbook*, 3rd ed.

Unit Four—The Actor Explores the World of Theatre

Introduction

In the three previous units, students began to develop the skills needed to master the art of acting. In this unit, Instructional Objective XI focuses on the opportunities for, and the requirements of, acting as a career and an avocation. The student should be aware that this world is sometimes harsh, particularly regarding attitudes toward acting as a career.

Through research and interview, students will explore further educational opportunities available for actors. They will investigate local and national prospects for finding employment as actors. They will examine the professional organizations which play an important part in the actor's life. They will learn to write effective résumés. The student-actors will consider the supplying and organizing of a makeup kit as a personal resource. Finally, they will explore the audition process by preparing audition pieces and practicing "cold" readings.

All of the activities in this unit may be presented at any point in the course, since they are not dependent on previous development.

OUTLINE

Instructional Objective XI

The student should be able to identify career opportunities and requirements in acting.

Performance Objectives

The student will:

A. Develop resources needed for advancement as an actor.

B. Develop audition skills.

Instructional Objective XI

The student should be able to identify career opportunities and requirements in acting.

Performance Objective A

The student will develop resources needed for advancement as an actor.

Background

For the student who enjoys acting and plans to pursue it beyond high school, a general knowledge of how to find opportunities on stage, either as a career or as a hobby, is worthwhile. The first suggested activity, writing a résumé, speaks to both kinds of stage activity. The second, reviewing the local theatre scene, is also of interest to both career and avocational actors. Activities 3, 4, and 5, dealing with theatre publications, professional organizations, and the professional theatre in Washington, are of particular value to the career-oriented actor, but they are also of interest to all who enjoy the theatre. Since Activities 2 through 5 are largely academic, they should be interspersed with other activities to provide students with a change of pace throughout the semester. Activity 6 focuses on further professional training.

Activity 1

Discuss with the class the purpose of preparing a résumé of one's stage experiences, and identify the content material that is most likely to serve that end. During the discussion, it should be noted that the résumé should provide information that will interest the director in the actor's *promise* as well as his/her accomplishments. The information in the résumé should be precise, accurate, lucid, and brief, and should be contained on one page. It is never enough to merely list the titles of the plays in which the actor has appeared. He/she should designate his/her appearance as understudy, chorus, and featured or leading roles (use names of the characters). Actors should list their performances, placing the most recent first. As the list grows, it should be screened regularly and less important roles removed.

In addition to a review of one's stage experience, other content material can be of value to the director:

- A brief, physical description, including vital statistics
- A brief summary of one's training and education
- A statement of one's particular acting strengths and special talents
- A recent photograph, 8" x 10", preferably a full front view of the face
- Mailing address and telephone numbers
- A listing of the actor's membership in professional organizations
- The name, address, and phone number of his/her agent, if he/she has one

Assessment

The student will write a clear, organized résumé of his/her stage experience.

Activity 2

The Washington metropolitan area is rich in opportunities, paid and unpaid, for actors to work at their craft. There are community, summer, experimental, and dinner theatres, not to mention the several university playhouses, whose performers are drawn mostly from their own student bodies, faculties, and, in some rare cases, alumni.

Divide the class into interest groups, assigning each to investigate one of the four major categories of avocational theatre: community, summer, experi-

mental, and dinner. Daily newspapers can provide leads as to which companies are in operation at the time this activity is undertaken. Out-of-season information on Olney (summer) Theatre is available at the drama department of Catholic University in Washington, D. C.; information on the Trapier Theatre at St. Alban's School can be obtained from the National Cathedral.

The investigation should reveal information about these topics: the performance season, including its duration, the number of productions mounted, length of runs, and the kind of plays that are performed; audition practices; rehearsal demands; opportunities for salaried employment; the pay scale; and characteristics unique to each type of theatre.

Whenever possible, students should research these theatres in person. It is possible that such firsthand contact can lead to invitations to the class to attend rehearsals or to come to a performance at reduced admission rates.

The information gathered by each group can be shared with the class through either a sequence of group presentations or a panel question-and-answer session among representatives from each group. In the latter event, it is a good idea for the teacher to preview the moderator's questions to ensure that they are sufficiently inclusive to make this activity worthwhile.

Assessment

The student will demonstrate a knowledge of the information gained through a short quiz administered by the teacher.

Resources

Ovation.
Montgomery County Sentinel.
The Journal Newspapers.
Washington Post, "Style" and "Weekend" sections.
The Washingtonian.

Activity 3

Students can best learn about career opportunities for actors by interviewing professionals in the field and by library research.

In a class discussion, identify the kinds of theatres and stage work in which actors can advance their careers while earning money. A list might include: Broadway stage; cabaret theatre; dinner theatre (Equity and non-Equity); film productions; industrial stages; off-Broadway stage; regional theatres; repertory theatres; stock companies; television and radio shows and commercials; and touring companies (national and international).

Invite representatives from local theatre companies and movie/TV studios to visit the class and answer questions about their functions. Students should prepare their initial questions before the visit. It is also possible to have students arrange to interview producers, production managers, and/or stage managers in their offices.

Film and TV companies in the Washington area that utilize paid actors in their studios are listed in the C&P Telephone Directory's Yellow Pages under the headings of "Motion Picture Producers and Studios" and "Television Program Producers." Acting opportunities in the local radio and television studios are extremely limited. Some theatre companies to consider might be found at these theatres:

- Arena Stage (regional repertory company)
- Back Alley Theatre (experimental regional company)
- Eisenhower Theatre, Kennedy Center (national touring companies)
- Folger Library Theatre (regional repertory company)
- Ford's Theatre (off-Broadway touring companies)
- Harlequin Dinner Theatre (non-Equity regional company)
- Kreeger Theatre, Arena Stage (regional repertory company)
- National Theatre (national touring companies)
- New Playwright's Theatre (experimental regional company)
- Old Vat, Arena Stage (cabaret theatre)
- Opera House, Kennedy Center (regional and touring companies)
- Terrace Theatre, Kennedy Center (experimental theatre companies)
- Theatre Lab, Kennedy Center (experimental theatre companies)
- Toby's Dinner Theatre (non-Equity regional company)
- Warner Theatre (national touring companies)

In the event library research is included in this activity, point out to students the advisability of making use of the Library of the Performing Arts, a division of the Library of Congress, now located at the Kennedy Center. In other libraries they will want to utilize the card files, the vertical files, the *Reader's Guide to Periodical Literature*, the indices of theatre books located in the 700 and biographical sections (open shelves and reference rooms), and theatre trade publications (see Activity 4).

Another source of information is the school's career center.

Through interview and research, students should seek information for each of the various kinds of theatrical enterprises. This information should include special entry requirements, the demands of the job (skills, special training, membership in professional organizations, and so on), the advantages and disadvantages of working in these organizations (hours, salaries, residence, personal gratification, and so on), and the extent of opportunity for employment offered by each kind of acting company.

Have students share their findings by presenting the information to the rest of the class.

Assessment

The student will demonstrate his/her awareness of professional resources by giving a brief oral report summarizing his/her findings.

Resources

Ovation.
Montgomery County Sentinel.
The Journal Newspapers.

Washington Post, "Style" and "Weekend" sections.
Washingtonian.

Activity 4

Trade publications are another source of information about acting careers. For the purposes of this activity, this category will be enlarged to encompass national publications that are devoted to the theatre world since each, upon occasion, contains information that can help to advance careers.

Collect, or have students collect, sample copies of magazines and newspapers that deal with matters of interest to the actor. Such periodicals include:

Backstage
165 West 46th Street
New York, N.Y. 10036

Billboard
1 Astor Place
New York, N.Y. 10003

Dramatics
International Thespian Society
3368 Central Parkway 10011
Cincinnati, Ohio 45225

Ovation
WGMS
11300 Rockville Pike
Rockville, Md. 20852

New York Theatre Review
55 West 42nd Street
New York, N.Y 10036

Show Business
136 West 44th Street
New York, N.Y. 10036

Television Quarterly
50 West 40th Street
New York, N.Y. 10018

Theatre Calendar
171 West 57th Street
New York, N.Y. 10019

Variety
154 46th Street
New York, N.Y. 10036

Have students look at copies of various trade journals and other periodicals containing news of the professional theatre scene, identifying the sort of information that will be of interest to the career actor.

Construct a list, through class discussion, of several kinds of information that the students have discerned. Among the items discovered will be these: notices of auditions, news stories about plays preparing for production, announcements of play closings, schedules for summer and regional theatre programs, critiques of acting skills, and articles about new directions in staging.

Assessment

The student will demonstrate a knowledge of trade journals by choosing a journal that he/she feels will be of assistance to him/her as an actor and explaining (orally or in writing) the reasons for that choice.

Background for Activity 5

Individual careers in the theatre may be advanced by using a casting agency or by membership in professional acting organizations.

Washington's few casting services are listed in the C&P Telephone Directory's Yellow Pages under the heading "Theatrical Agencies." Performers' professional associations that maintain offices in the area include Actor's Equity Association, the American Educational Theatre Association, American Women in Radio and TV, the National Association of Broadcast Employees and Technicians, the American Federation of Television and Radio Artists, and the Screen Actors Guild.

Activity 5

Assign selected students to research the functions and membership requirements of professional organizations and advantages/disadvantages of membership in them. Assign other students to research the casting services along the same lines. They may prefer to gain the information by interviewing representatives of the various organizations.

Have students share their research with the rest of the class. Students who have researched the professional associations may want to present the information on advantages and disadvantages of membership in a short, informal debate. Young actors ought to have an opportunity to weigh the consequences of membership before paying for it.

Assessment

The student will compare the functions of the various casting agencies, and the functions and membership requirements of various professional associations, by listing them either in the actor's log or in a short paper.

Resources

Michael Allosso, and others. *Exploring Theatre and Media Careers.*
Mary Lewis Hansen, and others. *391 Ways to Explore Arts and Humanities Careers.*
U.S. Department of Labor. *Employment Outlook in the Performing Arts.*
See also publications by various professional associations.

Activity 6

Although the study of acting will continue through the actor's lifetime, the student actor may want additional formalized training. Have the students investigate acting studies beyond high school by getting information on the programs offered by local groups, college and university theatre departments, acting academies, and performing arts centers. A valuable resource in each school is the career center. Students should discover such information as entrance requirements, course offerings, cost, location, teaching staff, placement records, and quality of instruction.

Assessment

The student will demonstrate completion of research by preparing a display for the classroom of

the printed materials (brochures, catalogs, applications, and so on) that he/she has acquired.

Resources

Robert Benedetti. "Theatre Schools: How to Pick One from Among 3,000," *Dramatics*, January/February 1979.

Background for Activity 7

Although there are a number of commercial "beginner's" makeup kits on the market, they are not geared to the needs of the actor.

Makeup is usually the actor's personal responsibility; therefore, he/she should know the basic principles governing its use and application.

Since there are many types of makeup as well as methods of application, the actor should use those best suited to his/her own needs and should be encouraged to acquire his/her own makeup kit.

The following is a suggested list of supplies that might be used in a starter kit:

- Box—a plastic box, similar to a fishing-tackle box, with compartments is most desirable and easy to keep clean.
- Foundation colors—a minimum of three (light, medium, and dark)
- Clown white
- Shading colors—one each of white, gray, and brown
- Rouge (cream)—Boys, medium and dark red; Girls, bright and medium red
- Face powder—one translucent
- Powder puff and brush
- Stipple sponge
- Eyeliner brush
- Eyebrow pencils—one brown and one black
- Nose putty
- Spirit gum/remover or latex
- Makeup remover
- Crepe hair—one each of brown, gray, and black
- Facial tissue
- Toothpicks
- Q-tips/paper stumps
- Comb and brush
- Scissors
- Towel
- Soap

Activity 7

Refer to Unit IV of *Theatre I and II*.

Have students brainstorm a list of supplies which should be included in a complete personal makeup kit.

Assessment

The student will identify the minimal supplies that he/she will include in his/her own beginning makeup kit. The student will also complete a list which contains an expanded amount of makeup which can be added to the student's kit as finances and acting experiences increase.

Resources

Irene Corey. *The Mask of Reality*.
Richard Corson. *Stage Make-up*, 6th ed.

Instructional Objective XI

The student should be able to identify career opportunities and requirements in acting.

Performance Objective B

The student will develop auditioning skills.

Background

The goal of the actor is to act. A prerequisite to receiving a role is the audition, an activity which requires special skills. In addition to being physically, vocally, and mentally trained, the actor must be able to present prepared audition pieces and to read a script cold. The first activity focuses on the prepared audition piece.

Activity 2 deals with the technique of reading cold. Since not all auditions require presentation of audition pieces, actors should develop the alternative skills of reading cold from a text. The students should be encouraged to practice reading out loud from play scripts daily, though not necessarily in class. The teacher should have available a collection of one to four character scenes that run in length from one to two minutes. The technique of reading cold can be used throughout the semester as a short activity at the end of an occasional class period.

Activity 1

Give the students a handout of special "Things to Remember" in auditioning. Include these items:

- Select an appropriate scene best suited to your needs. (See Instructional Objective III-A. Be realistic—know your limitations.)
- Familiarize yourself with the play from which the audition scene is taken.
- Know your audition pieces thoroughly.
- Choose appropriate dress for the audition. (Dress should be comfortable, but should mask physical limitations. On call-back auditions, dress for the character.)
- Bring copies of your résumé with you to the audition (see Instructional Objective XI-A).
- Do a warm-up before auditioning.
- Don't hesitate to ask for clarification from the casting director if you are uncertain of procedure.
- Be seen, heard, and understood.
- Be positive. Give your all to the audition performance. *Never* apologize for any aspect of your audition.
- Be as natural and relaxed as possible. Enjoy the experience if you can.

(Note: Rejection is a part of every actor's life. The actor who cannot cope with this fact of life places himself/herself at a serious disadvantage.)

Have the students select (see Instructional Objective III-A), prepare, and present two 2-minute audition pieces (one serious and one comic, with one of these classical and one modern). Lead a class critique that considers these factors:

- Suitability of selections (see Instructional Objective III-A).
- Evaluation of performance (see Instructional Objective V-C).

Assessments

- The student will summarize in his/her actor's log the critique of his/her audition piece made by the class and teacher.
- The student will demonstrate mastery of self-evaluation by evaluating his/her own audition using the form developed in Instructional Objective V-C and submitting it to the teacher.

Resources

Michael Shurtleff. *Audition.*

Activity 2

Have students read cold from a script. Hand them the scripts and give them the opportunity to read them over silently once or twice. Have them read the scene aloud.

Have the rest of the class critique the audition reading, using the following guidelines questions:

- Was the meaning clear?
- What did the actor's face reveal?
- How did the body respond to the reading?
- How expressive was the voice?
- How interesting was the interpretation?
- How energetic was the reading?
- Was the student's potential quality as an actor revealed?

Assessment

The student will read cold and convey appropriate emotion and character for the scene and part.

Resources

Samuel Elkind, ed. *28 Scenes for Acting Practice.*
———, ed. *30 Scenes for Acting Practice.*
———, ed. *32 Scenes for Acting Practice.*
Peter Kline. *Scenes to Perform.*
Lewy Olfson. *Fifty Great Scenes for Student Actors.*

Bibliography

Albright, Hardie. *Stage Direction in Transition.* Encino, Calif.: Dickenson, 1972. O.P.

———. *Working Up a Part.* Boston: Houghton Mifflin, 1947. O.P.
Handles the basics of acting: analysis, movement, speech, characterization, and rehearsals. Hardback.

Albright, Hardie D., and Albright, Arnita. *Acting: The Creative Process.* 3rd ed. Belmont, Calif.: Wadsworth, 1980.
Provides a wealth of exercises for student actors as well as an extraordinary number of resources for teachers. Half of the book deals with acting styles. *Caution:* Several exercises are sexist in structure and content. Paperback.

Allensworth, Carl, and others. *The Complete Play Production Handbook.* rev. ed. New York: Harper & Row, 1982.
Outlines and explains the director's role and responsibilities, procedures for conducting rehearsals, and all staging and technical practices. Provides a glossary of stage terms, an appendix of sources of theatrical supplies and services, and an excellent, thorough bibliography of directing and producing.

Allosso, Michael, and others. *Exploring Theatre and Media Careers.* Washington, D. C.: U.S. Government Printing Office, 1976.
This student guidebook provides information on careers in performing arts and lists associations and sources for further research.

Artaud, Antonin. *The Theatre and Its Double.* Translated by Mary C. Richards. New York: Grove, 1958.
Views theatre as a vehicle for confronting social problems. Highly theoretical.

Backstage.

Balk, H. Wesley. *The Complete Singer-Actor: Training for Musical Theatre.* Minneapolis: University of Minnesota Press, 1977.
This is aimed primarily at the opera performer but contains some useful information and exercises for the musical comedy performer as well. Paperback.

Barrault, Jean-Louis. *Reflections on the Theatre.* Translated by Barbara Wall. Westport, Conn.: Hyperion Press, 1979.
These random ruminations provide little practical information but much insight into the actor's function in a theatre of social activism.

Beck, Roy A., and others. *Play Production in the High School.* Skokie, Ill.: National Textbook, 1968. O.P.

Benedetti, Robert L. *The Actor at Work.* 3rd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1981.
An excellent source of unique approaches to and exercises in acting. This is an advanced text and can serve as a special resource for developing a program for gifted and talented student actors. Hardback.

———. "Theatre Schools: How to Pick One from Among 3,000," *Dramatics,* January/February, 1979. L:3.

Billboard.

Blunt, Jerry. *Stage Dialects.* New York: Harper & Row, 1968.
This practical workbook includes dozens of drill exercises and can be ordered with three cassette tapes.

———. *More Stage Dialects.* New York: Harper & Row, 1980.

Boleslavsky, Richard. *Acting: The First Six Lessons.* New York: Theatre Arts Books, 1949.
This small hardback offers a simplified version of the Stanislavski system as understood by his student, the author. It is interestingly written as dialogue, and it presents a clear, brief, and lucid exploration of the art of acting. Hardback.

Bowskill, Derek. *Acting: An Introduction.* Englewood Cliffs, N.J.: Prentice-Hall, 1977. O.P.
In addition to discussing acting theory, this contains many individual and group exercises to help prepare the actor, from voice development to script interpretation. Paperback.

Brecht, Bertolt. *Brecht on Theatre.* Translated by John Willett. New York: Hill & Wang, 1964.
Brecht discusses epic drama: free, flexible, episodic, and didactic. His "dramatic truth" seeks to de-romanticize theatre in a non-illusionistic way. Much of the book is theoretical and somewhat wordy.

Brigance, William, and Hedde, Wilhelmina. *The New American Speech.* Philadelphia: Lippincott, 1968. O.P.

Brook, Peter. *The Empty Space.* New York: Athenem, 1968.
Explores the acting and directing theories of England's most experimental director. Paperback.

Brooks, Keith, and others. *The Communicative Art of Oral Interpretation.* Boston: Allyn and Bacon, 1967. O.P.
Has a useful section on the oral interpretation of drama with general information on analysis and interpretation of language. Hardback.

Cameron, Kenneth, and Hoffman, Theodore. *The Theatrical Response.* London and Toronto: The Macmillan Company, Collier-Macmillan Canada, 1969.
Contains a comprehensive introduction to theatre, concentrating on seven core plays which represent great periods of Western theatre. There is also a chapter on acting and directing. Hardback.

Chekhov, Michael. *To the Actor.* New York: Harper and Row, 1953.
Contains informative chapters on acting techniques as well as improvisational exercises. (Preface by Yul Brynner). Hardback.

Coger, Leslie I., and White, Melvin R. *Reader's Theatre Handbook.* 3rd ed. Glenview, Ill.: Scott, Foresman, 1981.
This text provides both background concepts and practical techniques for Reader's Theatre. Ample selections for practice are provided.

Cohen, Robert. *Acting Power.* Palo Alto, Calif.: Mayfield, 1978.
This text is oriented toward the development of a personal philosophy and style of acting, preparatory to college and professional performance.

Cole, Toby, and Chinoy, Helen Krich. *Actors on Acting.* New York: Crown, 1970. O.P.
An invaluable resource book. This contains the "theories, techniques and practices of the great actors of all times told in their own words," from Plato to Grotowski. Hardback.

Corey, Irene. *The Mask of Reality: An Approach to Design for Theatre.* Lexington, Ky.: Anchorage Press, 1968.
This beautifully illustrated book will inspire the young actor to explore the world of makeup. There is a very good section on creating animal masks. Hardback.

Corson, Richard. *Stage Makeup.* 6th ed. New York: Appleton-Century-Crofts, 1981.
A comprehensive book on stage makeup. Although expensive, this is well worth the price and contains excellent illustrations in color.

Craig, Gordon. *On the Art of the Theatre.* New York: Theatre Arts, 1925.
Craig helped to move theatrical design and direction from realism to expressionism and symbolism for social commentary and direct communication of dramatic themes. This book explains how the stage design and the staging of a play can influence both theme and audience perceptions. Although not highly practical, this is a readable landmark work that stands today as one of the best statements of theatrical expressionism.

Davis, Flora. *Inside Intuition: What We Know About Nonverbal Communication.* New York: New American Library, 1975.
Another "body language" book with an emphasis on the background of individual behavior patterns. An interesting, sometimes useful book. Paperback.

Dean, Alexander, and Carra, Lawrence. *Fundamentals of Play Directing.* 4th ed. New York: Holt, Rinehart and Winston, 1980.
Reviews the actor's responsibilities to the production process. Contains excellent illustrations (pictures and diagrams). Hardback.

Dezseran, Louis John. *The Student Actor's Handbook: Theatre Games and Exercises.* Palo Alto, Calif.: Mayfield, 1975.
A good handbook with many interesting exercises and theatre games for warm-ups, improvisations, and ensemble scenes. Gives information dealing with rehearsal and characterization techniques and playing comedy. Also contains four practical chapters on acting styles as well as a section on auditioning, with suggested selections. Should be used as a teacher's resource. Paperback.

Dramatics.

Ducharte, Pierre Louis. *Italian Comedy.* New York: Dover, 1965.
This large book provides a thorough study of commedia dell'arte, including scenarios for improvisations and 259 illustrations of famous dell'arte characters. Paperback.

Duerr, Edwin. *The Length and Depth of Acting.* New York: Holt, Rinehart and Winston, 1962. O.P.
Offers a scholarly and thorough treatment of the history of the art of acting, covering theories and fashions in acting from Aristotle through Brecht. Hardback.

Ecroyd, Donald H. *Voice and Articulation: Programmed Instruction.* Glenview, Ill.: Scott Foresman, 1966 (paper).

Eisenson, Jon. *Voice and Diction: A Program for Improvement.* 5th ed. New York: Macmillan, 1985.
This basic speech book deals with voice production and diction. Hardback.

Elkind, Samuel. *Improvisation Handbook.* Glenview, Ill.: Scott, Foresman, 1975. O.P.
This book is designed to introduce actors to improvisation games and to suggest uses of improvisations in scene work.

———, ed. *28 Scenes for Acting Practice.* Glenview, Ill.: Scott, Foresman, 1971. O.P.
———, ed. *30 Scenes for Acting Practice.* Glenview, Ill.: Scott, Foresman, 1972. O.P.
———, ed. *32 Scenes for Acting Practice.* Glenview, Ill.: Scott, Foresman, 1972. O.P.
These three books are collections of a wide variety of scenes.

Esslin, Martin. *The Theatre of the Absurd.* 3rd ed. New York: Penguin, 1983.
This book investigates contemporary existential philosophy as it is reflected in modern drama.

Fast, Julius. *Body Language.* New York: Jove Publications, 1981.
Explores the nonverbal communication of body language. Paperback.

———. *The Body Language for Sex, Power and Aggression.* New York: Jove Publications, 1977.
Provides interesting and often practical information about body language as it applies to relationships. This is useful to the actor and easily readable. Paperback.

Franklin, Miriam A., and Dixon, James G., III. *Rehearsal: The Principles and Practice of Acting for the Stage.* 6th ed. Englewood Cliffs, N.J.: Prentice-Hall, 1983.
Provides a good basic approach to the fundamentals of acting. Contains many exercises and activities.

Funk, Lewis, and Booth, John. *Actors Talk About Acting.* New York: Random House, 1961. O.P.
A valuable source for students. In it professionals discuss various aspects of their work. Hardback.

Gassner, John. *Producing the Play.* New York: Dryden Press, 1953. O.P.

Glenn, Stanley L. *The Complete Actor.* Boston: Allyn and Bacon, 1977. O.P.
Offers a thorough approach to the art of acting, including both internal and external techniques. Contains excellent treatises on comedy and Greek and Shakespearean theatre as well as stimulating exercises, and illuminating photographs and diagrams. Hardback.

Goodman, Edward. *Make Believe: The Art of Acting.* New York: Charles Scribner's Sons, 1956. O.P.
Goodman surveys the field of acting, and formulates his own acting theory. (Foreword by Katherine Cornell). Hardback.

Gorchakov, Nikolai. *Stanislavski Directs.* Westport, Conn.: Greenwood Press, 1974.
Gorchakov, a leading director of the Soviet theatre who studied under Stanislavski, describes Stanislavski's theories and methods as he uses them in his own rehearsals of performances ranging from satire to tragedy. Hardback.

Grotowski, Jerzy. *Towards a Poor Theatre.* New York: Simon & Shuster, 1968. O.P.
This revolutionary approach to acting prompted much of the confrontationist, audience-involvement theatre of the sixties and seventies. Grotowski's "Poor Theatre" is a laboratory which forces the actor, through at series of "shocks," to confront his/her emotions, display them, and thus confront the audience's.

Guthrie, Tyrone. *On Acting.* New York: Viking Press, 1971. O.P.
This was written mainly for young actors, teachers, and students of acting by a director of international reputation. The book urges a serious professional approach to theatre. It is forthright in its comments. Hardback.

Hagen, Uta, and Frankel, Haskel. *Respect for Acting.* New York: Macmillan, 1973.
A well-known actress of the American stage explains her personal approach to acting. Hardback.

Hansen, Mary Lewis, and others. *391 Ways to Explore Arts and Humanities Careers.* Washington, D.C.: U.S. Government Printing Office, 1976. O.P.
This is a curriculum guide to aid students in exploring acting and associated careers. There are suggestions for group activities as well as a list of associations connected with the arts.

Harrop, John, and Epstein, Sabin R. *Acting with Style.* Englewood Cliffs, N.J.: Prentice-Hall, 1982.
Focuses on the demands of period acting styles: Greek, Shakespearean, Comedy of Manners, Farce, Theatre of the Absurd, and Epic.

Herman, Marguerite, and Herman, Lewis. *Foreign Dialects.* New York: Theatre Arts Books, 1943.
This is a detailed study for developing 32 different accents and dialects. Hardback.

Hodgson, John, and Richards, Ernest. *Improvisation.* New York: Grove Press, 1979.
Discusses the nature and purpose of improvisation in working both with and without a text. Evaluates improvisation as a technique. Paperback.

Joseph, Bertram. *Acting Shakespeare.* New York: Theatre Arts Books, 1969.
A detailed and somewhat scholarly approach to the problem of stylized acting in Shakespeare's plays. Hardback.

Kline, Peter. *Scenes to Perform.* New York: Richard Rosen Press, 1969. O.P.
A collection of varied scenes for the advanced acting student.

Lee, Charlotte, and Gura, Timothy. *Oral Interpretations.* 6th ed. Boston: Houghton Mifflin, 1982.
This excellent text, using a generally college level vocabulary and approach, delineates the interpreter's responsibilities to the audience and text. There is a developmental approach to analysis, interpretation, and vocal technique.

Lessac, Arthur. *The Use and Training of the Human Voice: A Practical Approach to Speech and Voice Dynamics.* New York: Drama Book Specialists, 1967.
Deals with basic mechanics of voice production.

Lessing, Gotthold. *The Hamburg Dramaturgy.* New York: Dover, 1962. O.P.
Lessing defines the nature and function of tragedy through interpreting Aristotle. He contrasts French neoclassical drama with that of Shakespeare. This is ponderously slow reading, but remains the definitive work for bridging neoclassicism and German Romanticism of the early nineteenth century.

Lewes, George Henry. *On Actors and the Art of Acting.* Westport, Conn.: Greenwood Press, 1968.
A collection of writings about a number of historical stage figures.

McGaw, Charles J. *Acting Is Believing: A Basic Method.* 4th ed. New York: Holt Rinehart and Winston, 1980.
Presents a full approach to working up a characterization through an analytical process. A good companion resource to the study of Stanislavski. Hardback.

MacKenzie, Frances. *The Amateur Actor.* London: J. Garnet Miller, 1966.
A thoroughly practical book dealing with the problems of young amateur actors. Provides useful exercises to help the amateur learn some of the techniques of acting.

Montgomery County Public Schools. *Theatre I and II: An Instructional Guide.* Rockville, Md.: MCPS, 1983.

Montgomery County Sentinel.

Moore, Sonia. *The Stanislavski System: The Professional Training of an Actor.* rev. ed. New York: Penguin, 1976.
Touches on all aspects of Stanislavski's methods in a manner easily grasped by students. Paperback.

———. *Training an Actor: The Stanislavski System in Class.* rev. ed. New York: Penguin, 1979.
In this book, which qualifies as a textbook, Moore presents a simplified approach to the Stanislavski method. Paperback.

Nelms, Henning. *Play Production.* rev. ed. New York: Harper and Row, 1958. O.P.
Contains chapters on characterization and acting techniques. Part of the College Outline Series. Paperback.

New York Theatre Review.

Olfson, Lewy. *Fifty Great Scenes for Student Actors.* New York: Bantam, 1970.
Short scenes are grouped according to the number of actors and actresses in each. Paperback.

Ovation.

Oxenford, Lyn. *Playing Period Plays.* Chicago: Coach House, 1974 (paper).

Rawson, Ruth. *Acting.* New York: Richard Publishing Group, 1970.
Introduces the basic aspects of acting, and discusses techniques of acting on special stages. Hardback.

Rockwood, Jerome. *The Craftsmen of Dionysus: An Approach to Acting.* Glenview, Ill.: Scott, Foresman, 1966.
An excellent basic textbook for advanced acting, developing in logical progression the skills that are identified in this curriculum guide. Paperback.

Schreck, Everett M. *Principles and Styles of Acting.* Reading, Mass.: Addison-Wesley, 1970.
This useful text covers a wide range of acting skills, from general training to dialects and styles to in-depth characterization.

Selden, Samuel, and Heffner, Hubert. *First Steps in Acting.* 2nd ed. New York: Irvington, 1980.
Although primarily a basic text in acting, this book contains 25 dramatic scenes as well as proficiency exercises.

Seto, Judith Roberts. *The Young Actor's Workbook.* Garden City: Doubleday, 1979.
A collection of scenes and monologues for characters of diverse ethnic backgrounds suitable for young actors.

Show Business.

Shurtleff, Michael. *Audition: Everything an Actor Needs to Know to Get the Part.* New York: Walker, 1978.
This is an invaluable guide to the audition process, giving straightforward advice and answers to the problems faced by auditioners. It should be read by all serious actors who plan to pursue a career in the performing arts. Hardback.

Spolin, Viola. *Improvisation for the Theatre.* Evanston, Ill.: Northwestern University Press, 1963.
This paperback provides a wealth of theatre games and suggested situations for improvisational acting.

Stanislavski, Constantin. *An Actor Prepares.* New York Theatre Arts, 1948.
In this fine book, Stanislavski explains a thousand practical details of the craft of acting and solves some of the actor's most troubling problems. He provides warm understanding and advice.

———. *Building a Character.* New York: Theatre Art Books, 1977.
The second book of Stanislavski's great study of the art of acting, this considers costume, movement, and voice among the external techniques by which a character is projected. Hardback.

Stern, Lawrence. *Stage Management.* Boston: Allyn & Bacon, 1982. O.P.

Strasberg, Lee. *Strasberg at the Actor's Studio.* New York: Viking, 1965. O.P.
The founder of The Actor's Studio in New York provides both theory and practical application of an American "Method" approach to acting. This book consists primarily of transcripts of hundreds of taped sessions with his students.

Strickland, F. Cowles. *The Technique of Acting.* New York: McGraw-Hill, 1956. O.P.
An excellent book for the beginning actor. Includes many exercises and activities of value to the advanced student.

Swortzell, Lowell. *All the World's a Stage: Modern Plays for Young People.* New York: Delacorte Press, 1972. O.P.
An anthology of 21 interesting and diverse modern plays of various lengths, particularly interesting to the young. Includes notes on each play. Hardback.

Tanner, Fran Averett. *Basic Drama Projects.* 3rd ed. Pocatello, Idaho: Clark Publishing, 1977.
This no-nonsense approach to acting skills offers many activities to the teacher and considerable opportunity to students to learn new skills while sharpening those they learned in Theatre I and II. Paperback.

Television Quarterly.

Theatre Calendar.

Department of Labor. *Employment Outlook in the Performing Arts.* Washington, D. C.: U.S. Department of Labor, Bureau of Labor Statistics Bulletin.
This booklet contains information concerning occupational outlooks for the performing arts.

Variety.

Veilleux, Jere. *Oral Interpretation: The Re-Creation of Literature.* New York: Harper & Row, 1967. O.P.
The strength of this book is in its analysis of skills needed to explore literature.

The Washingtonian.

Webster, Margaret. *Shakespeare Without Tears.* Greenwich, Conn.: Fawcett, 1955. O.P.
This readable and popular book teaches styles for acting in Shakespeare's plays. Paperback.

Appendix A

Additional Characterization Guidelines and Suggestions

1. Develop a biography: salient points of character's past, relationships, successes, failures, how you feel about events, what effects they've had on you, how you feel about yourself currently.

2. For *every* entrance, ask: What is my goal in this scene? To whom should I direct most of my energy? Why? What, specifically, must I accomplish? What are the specific actions that I can do to accomplish it?

3. Ask: How do I feel about each of the other characters at every moment that I am on stage with them? Do they feel different about me? Do they say anything about me when I am offstage? Do I always mean what I say? Carefully search the script for clues to character, in things said by you and about you.

4. Physicalization: What total effect am I striving for? Why is my posture as it is? Do I exhibit any specific mannerisms or gestures? Characteristic facial expressions? Rhythm: Am I generally alert or lethargic? Fluid or angular? Consistent or erratic?

5. For *each* line: Do line and movement come simultaneously, as line-movement, or as movement-line? What does my body say about what I am saying?

6. What are my likes and dislikes? My temperament, and the extent of my temper? How do I show joy, happiness, enthusiasm? What changes do I desire about myself, my situation? What traps me the most? What freedoms do I want? Need? What kinds of people do I relate to best?

7. Observe people constantly, and note mannerisms, use of voice, rhythms, odd actions or business, actions that reflect something internal.

8. Voice: Tape and listen to your character speaking. Ask: What age is expressed? What shades of emotion (that may or may not be desirable)? Is the tonality pleasant, rasping, harsh, seductive, etc.? What prompts me to alter my voice (consciously or unconsciously)? Are sufficient variations of rate, pitch, volume, and quality expressed?

9. Jot down *any and all* thoughts that occur to you, even at odd moments, about your character. Try to work them in during rehearsal. If it involves another character, work on it together. Above all, ask yourself: What will make my character a multidimensional *individual*, different from stock figures? What individual things can I do that will make the audience recognize themselves in me, identify with me?

10. Once something is set and good, build on it. Don't keep questioning it out of insecurity. Much of character development may be invisible, but the key to success is *your believing*. Whatever you do, your honesty and belief will generate belief in your audience.

Appendix B

Styles of Acting

Classical Tragedy

The religious aspect of Greek theatre, the intellectual and argumentative nature of the tragic drama, and the open and circular form of the acting arena shaped what has since become known as the "classical tragic" style of acting.

The classical tragic style, as we know it in the contemporary world, is based on logical deductions and conjecture rather than on historical evidence. What little we know factually about Greek and Roman acting is portrayed on the vases and tiles of the period and contained in the writings of Aristotle (especially his *Poetics* and *Rhetoric*) and Plato (in *Dialogues* and *The Republic*). Translations of these writings appear in *Actors on Acting*, edited by Cole and Chinoy.

The classical tragic style of acting concentrates on the voice, conventionalized movement, and idealized, larger-than-life characterizations.

The use of masks deprived the actor of the opportunity to express character and emotion through facial expression, making him depend on vocal quality and color to transmit emotion and project personality. The open reaches of the acting area encouraged the development of voices that were slowly paced, resonant, powerful in projection, and crystal clear in articulation. The dramatist's use of poetry to express the conflict of moral dialectics led to declamation as the actor's best means of advancing these rhetorical arguments. The need to move and hold great audiences sitting above the acting area required the actor to display a wide variety of vocal sounds—groaning, wailing, keening, chanting, singing. The familiarity of the audience with the stories of the dramas (the retelling of which by various playwrights differed only in character description and motivation) and the convention of the dramatic unities stimulated the actors to develop exceptionally expressive voices for narrating events that occurred beyond the single setting. Thus, the classical tragic voice is powerful, rich in variety of expression, and unnaturally sharp in articulation.

Similar considerations of story line, contemporary dress, audience expectations, and an emerging theatrical tradition contributed to the manner in which the actor used his body. The nobility of the characters called for kingly posture and movement. The wearing of the himation inhibited the free use of one of the actor's arms. The size of the theatre dictated long strides, much open space among performers, and the use of simplified and broad arm and hand (rather than wrist and finger) gestures. The education values inherent in these religious dramas tended to mold characterizations that were more symbolic than human. The actors maintained direct audience contact as they lectured on the moral issues implicit in the tragedies.

Hence, the classic tragic style calls for exaggerated regality of posture and movement, larger-than-life characterizations, meaningful gestures, intensity of emotion, and a close relationship between actor and audience.

Resources

Hardie D. Albright, and Arnita Albright. *Acting: The Creative Process*, 3rd ed.
Toby Cole and Helen Krich Chinoy. *Actors on Acting.*
Stanley L. Glenn. *The Complete Actor.*

Farce

As a style of acting, farce traces its roots at least as far back as Aristophanes. It enjoyed prominence in commedia dell'arte presentations and in the court comedies of Molière. Moments of farce sparkle within the witty comedies of Oscar Wilde and Noel Coward. The slapstick element of farce delighted us in the early movies. The Mack Sennett comedies, the furious frenzy of the Marx brothers, the warm humor of Charlie Chaplin all reflected the techniques of farce. Today farce is still very much in evidence on stages, TV, and cinema screens all over the world. Jackie Gleason, Lucille Ball, Dick Van Dyke, and Carole Burnett are American farceurs of the first order. Clowning remains a distinguished form of farcical performance

As in all considerations of style, farce is an expression of how a scene is played, a line read, or a facet of character revealed. Farce acting must be fast paced, witty, and physically adroit. Its demands on the actor are enormous. The true farceur is actor, dancer, mime, acrobat, mimic, and sharp observer of the human condition. He/she must possess the clown's self-awareness, the fencer's grace and strength, the sculptor's sense of body line, and the politician's skill at matching personal responses to shifting audience reactions. He/she requires a finely honed sense of the ridiculous and a sensitivity to human behavior of all kinds.

The actor who is performing in a farcical style needs to understand and realize his character no less than in other acting. The character he/she creates must be human and credible and one with whom the audience feels empathy. Even though the comic elements of the character are exaggerated, they must be expressions of a fully realized characterization. Personality traits (e.g., bravado, eccentricity, social abrasiveness) must be recognizable before they are

ridiculed by unexpected juxtapositions with other traits, by the exposure of their shallowness or wrongness, or by their very ludicrousness. The character's physical actions (e.g., falls, slaps, blows) must be convincing, and then instantly made humorous by the grotesque body movements of the actor and the unexpectedness of the character's response. The character's physical conditions (e.g., drunkenness, clumsiness, stuttering, near-blindness, cleft palette) are made funny through incongruity, unexpected importance, and repetitive patterns, not by misrepresentation or by a mere occasional display of them. In playing farce, the character's traits should be revealed, whenever possible, by physical means rather than by words.

The successful farce play is mostly written on the stage by the actors rather than in the solitude of the dramatist's study. Movement, business, and gesture are essential qualities. The speed and direction of the movement—often through windows, through a multitude of doors, and up and down steps—is repeatedly varied and reversed for comic effect. Rapid and surprising movement is determined by the objectives of the character, the skill of the actor, and the inventiveness of the playwright, generally in that order. Comic business, too, plays an important part in farce acting. Double takes, fumbling with props, frozen expressions and gestures, pratfalls, shouting, off-key singing, entanglement with cords and zippers, and physical collisions are the stock-in-trade of the farcical actor just as mistaken identities, misunderstandings, too-early arrivals, and misplaced letters are grist for the mill of the writer of farce.

Even though farce acting is basically realistic, normally performed in a realistic setting to further the incongruity of the situation, its complicated patterns of movement must be as thoroughly choreographed and rehearsed as a chorus number and its hair-trigger timing must be under absolute control if it is to be effective. Disorganized chaos is almost always unfunny. The sudden exchange of props, the midair recovery of a dropping object, the last-second diverting of two twirling bodies about to collide must appear to be spontaneous, dazzling the audience with the brilliance of its execution without hinting at the care that went into its planning. A great deal of actor-audience contact is permitted in farce, especially if it is to let the audience in on situations that are hidden from some of the characters on stage. Exaggeration within the limits of recognizability and probability reflects the aims of the farce style. Props and costumes may be exaggerated in size and quality. Facial and body gestures are also exaggerated by intensifying them or holding them for a long duration. (The trite gesture, the anticipated cliché must at all costs be avoided, of course.) Imaginative mugging and witty fake voices are premium tools in farce acting.

Finally, a word about timing: cue pickups and line topping, carried on at a pace commensurate with the audience's ability to understand and carefully varied to prevent monotony, are the trademarks of the skilled farce actor. The fast-talking, laugh-winning, audience-aware farceur is especially capable of meeting the verbal demands of the comedy of manners.

Resources

Stanley L. Glenn. *The Complete Actor.*

Shakespeare

Although the Shakespearean stage lacked the grandeur of the ancient Greek amphitheater, it had a nobility of its own. The beauty of the dramatist's language gave it a remarkable distinction. The physical characteristics of the acting area, with its thrust stage, brought the actor close to the audience, encouraging intimacy. The many entrances and exits, balconies, and curtained areas of the stage aided the frequent changes of locale, encouraging a pattern of vigorous movement. The lusty pleasure-seeking Elizabethans loved the theatre, and the plays reflected the high spirits and intellectual curiosity of the age. The free-roaming Renaissance mind, eager to try new things, coupled with the majestic language of the poets, gave the theatre a distinctive style.

Another important consideration was the love affair that the Elizabethan audience had with the theatre. Every class of society was represented in the audience and they expected to be entertained. To satisfy everyone, the theatre had great heroes, slapstick buffoons, romantic lovers, spectacular swordsmen, and weird and haunting spirits, and their speech ranged from beautiful poetry to puns. The actor who wants to capture the "essence of the style" of the Elizabethan period must immerse himself/herself in the play and the period.

The actor should be reminded that not only are the plays of the Elizabethan period unusually familiar to the theatre-going public; they are also considered by many to be the greatest ever written in the English language. Shakespeare, Marlowe, and Jonson graced the era with imaginative scenes of enormous vitality that probed the human condition in words of lasting distinction.

The Shakespearean style of acting is one that must enhance the poetry of the text while displaying the robust and open spirit of the times. The actor's voice must transmit the dramatist's speeches with precision and at the same time express the music of the language, a task that requires unusual clarity, considerable flexibility, a wide range of tone, and the ability to project emotions quickly. The actor's movements should be bold, free, and energetic while his/her gestures are somewhat conventionalized as he/she reflects the Elizabethan's practice of showing off his/her finery.

Resources

Hardie D. Albright, and Arnita Albright. *Acting: The Creative Process,* 3rd ed., chapter 15.

Louis Dezseran. *The Student Actor's Handbook,* chapters 11 and 12.

Stanley L. Glenn. The Complete Actor.

Bertram Joseph. *Acting Shakespeare.*

Jerome Rockwood. *The Craftsmen of Dionysus,* chapter 7.

Margaret Webster. *Shakespeare Without Tears.*

Comedy of Manners

The comedy of manners relies upon the intellect of the audience to appreciate the wit of the author. It concerns itself with the trivial activities of the aristocratic elite, often ridiculing those who were different and satirizing the social manners of the day. Unlike farce, which depends upon broad and robust movement, high comedy delights the sophisticated theatergoer with a clever turn of phrase, an ironic twist of the plot, and a penetrating subtlety to the characters. Twentieth century playwrights frequently introduce farce moments as a counterpoise to the display of verbal pyrotechniques, enhancing the comic values of both.

Unlike Elizabethan drama, the plays of Molière and Beaumarchais and the English restoration comedies of the seventeenth and eighteenth centuries had a narrow audience, consisting primarily of the aristocratic classes. The convoluted plots were full of tricks and intrigue; the characters were elaborately costumed and made up, and they bordered on stereotypes; the settings, framed by proscenium arches, were as elaborate as the costumes. The source of the comedy, however, springs from the exaggerated importance given to dress, manners, and other superficial aspects of social life. What is important is minimized; the trivial is treated as significant.

Once again the period dress greatly influenced the actors' movements. They paraded about the stage like peacocks showing off their colorful feathers The wide-stretched skirts, the lace handkerchiefs, the bejeweled fans were carefully displayed by the posturings, formal curtseys, and deep bows that gave an elegance to the scene.

Since witticism is the soul of all comedy of manners, it is important that the dialogue be handled with crisp and biting articulation. The timing of the delivery must project the precise meaning and implicit humor of the lines. The actor must seek to reveal every nuance of humor in his/her lines through all the vocal skills at his/her command, including unexpected inflections, surprising speech rhythms, and dramatic pauses. Nothing pleases the intellect more than a bright, maybe naughty, witticism shared by the character with the audience.

In the comedy of manners, the character is as often laughed *at* as *with*. The actor might gain one laugh by taking the audience into his/her confidence and sharing a "juicy morsel" with them, and then gain the next by revealing some exaggerated flaw in the personality of his/her character, causing the audience to laugh at him/her. In the comedy of manners the unforgivable and therefore laughable misdeed is a social blunder, not moral turpitude.

Resources

Hardie D. Albright and Arnita Albright. *Acting: The Creative Process*, 3rd ed., chapter 17.

Louis Dezseran. *The Student Actor's Handbook*, chapter 13.

Henning Nelms. *Play Production.*